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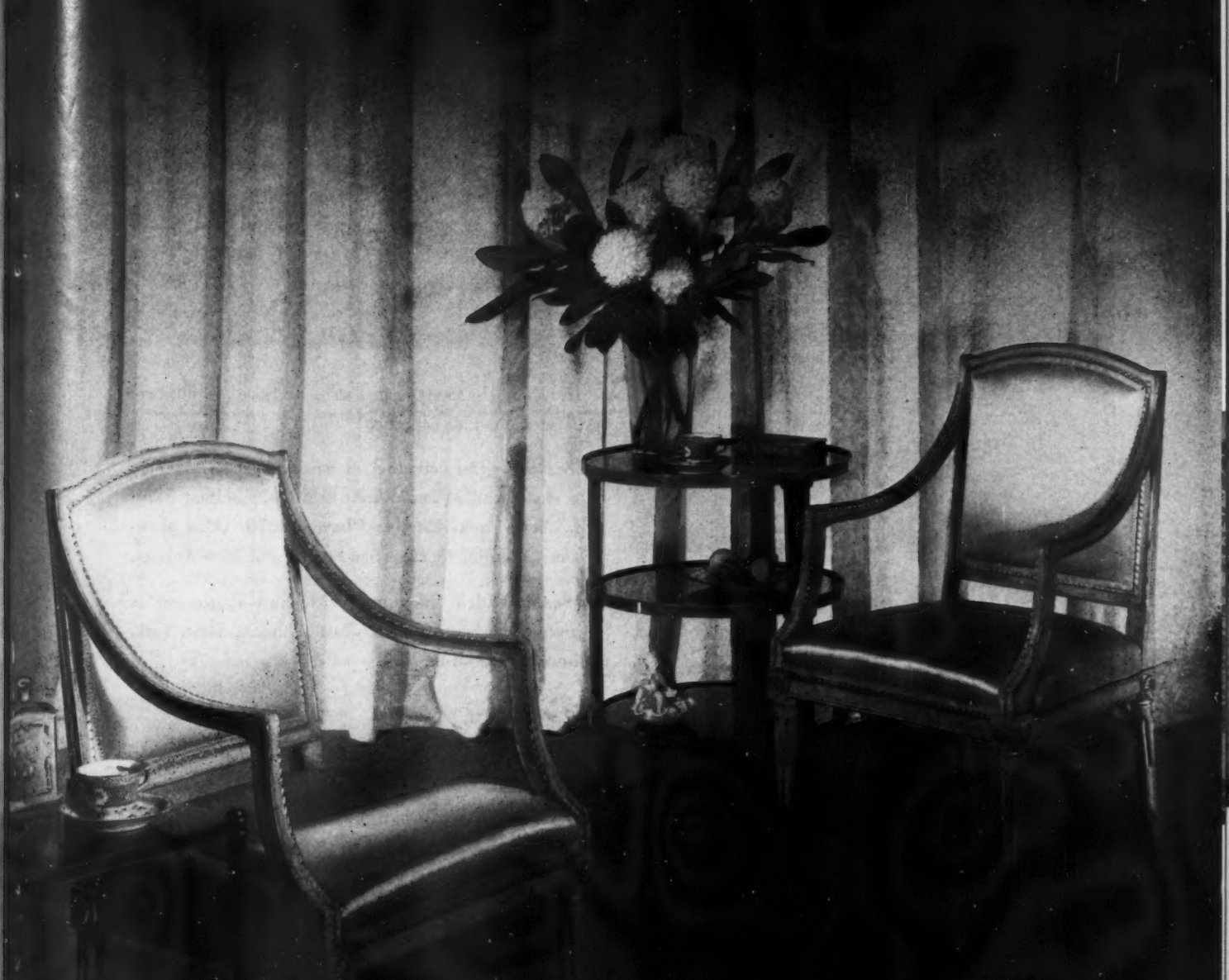

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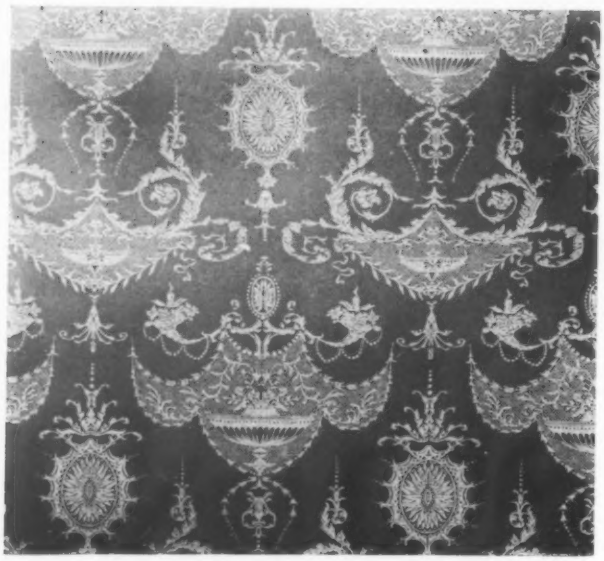

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THE MENNE COMPANY
114 Sansome St.
San Francisco 4, Calif.
Tel: GArfield 1-3846
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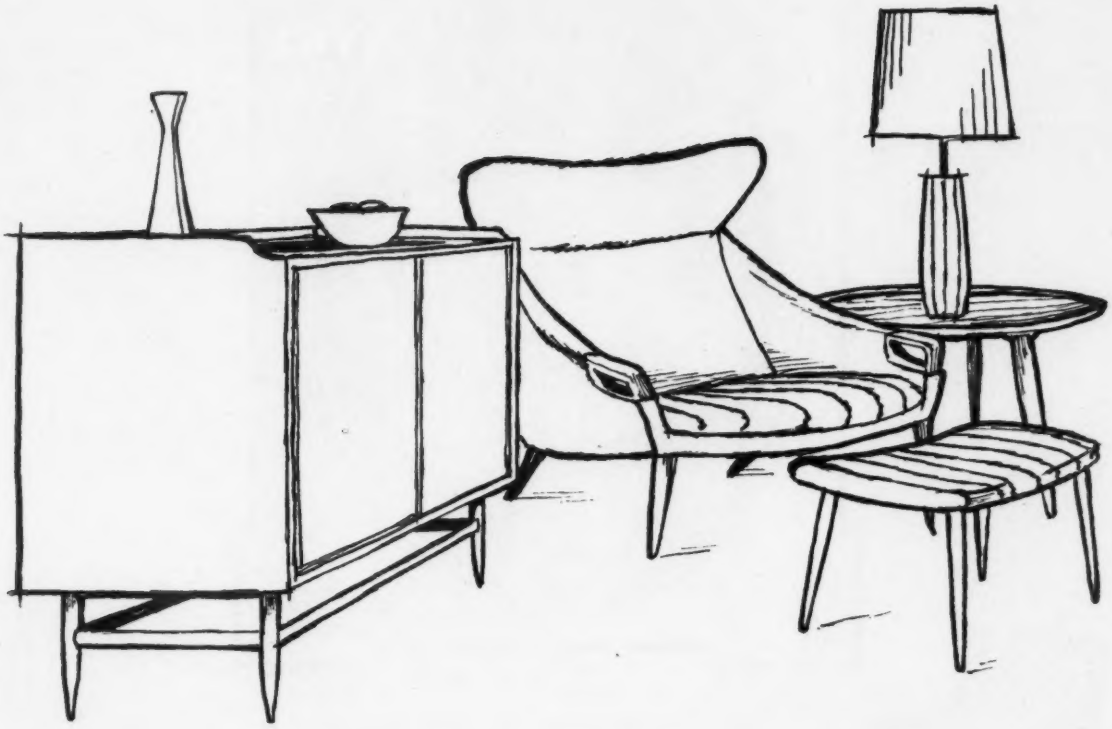

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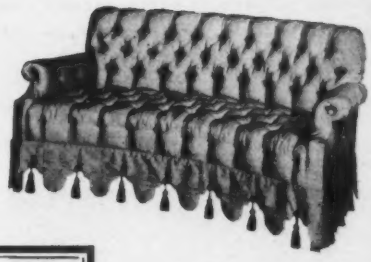

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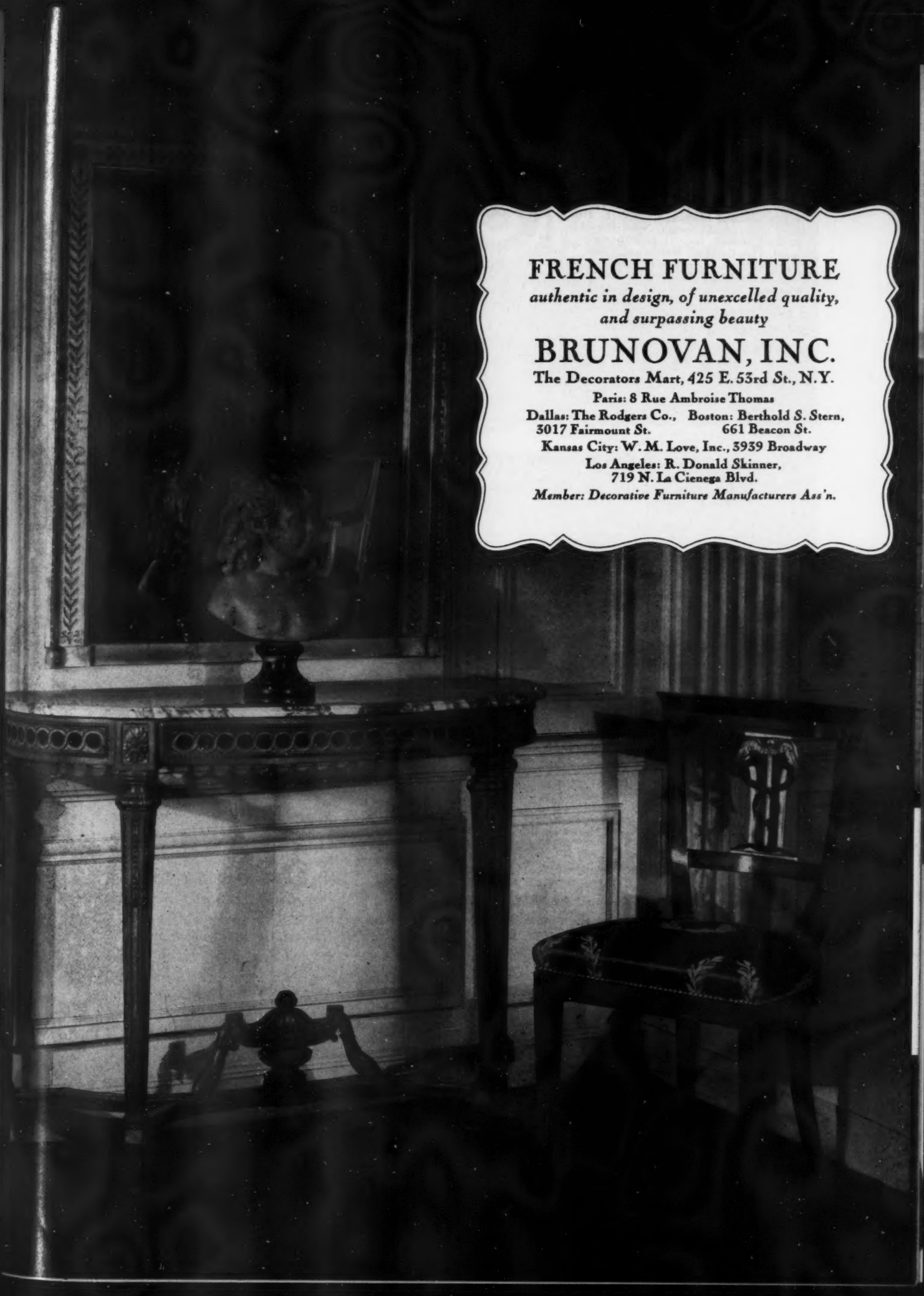

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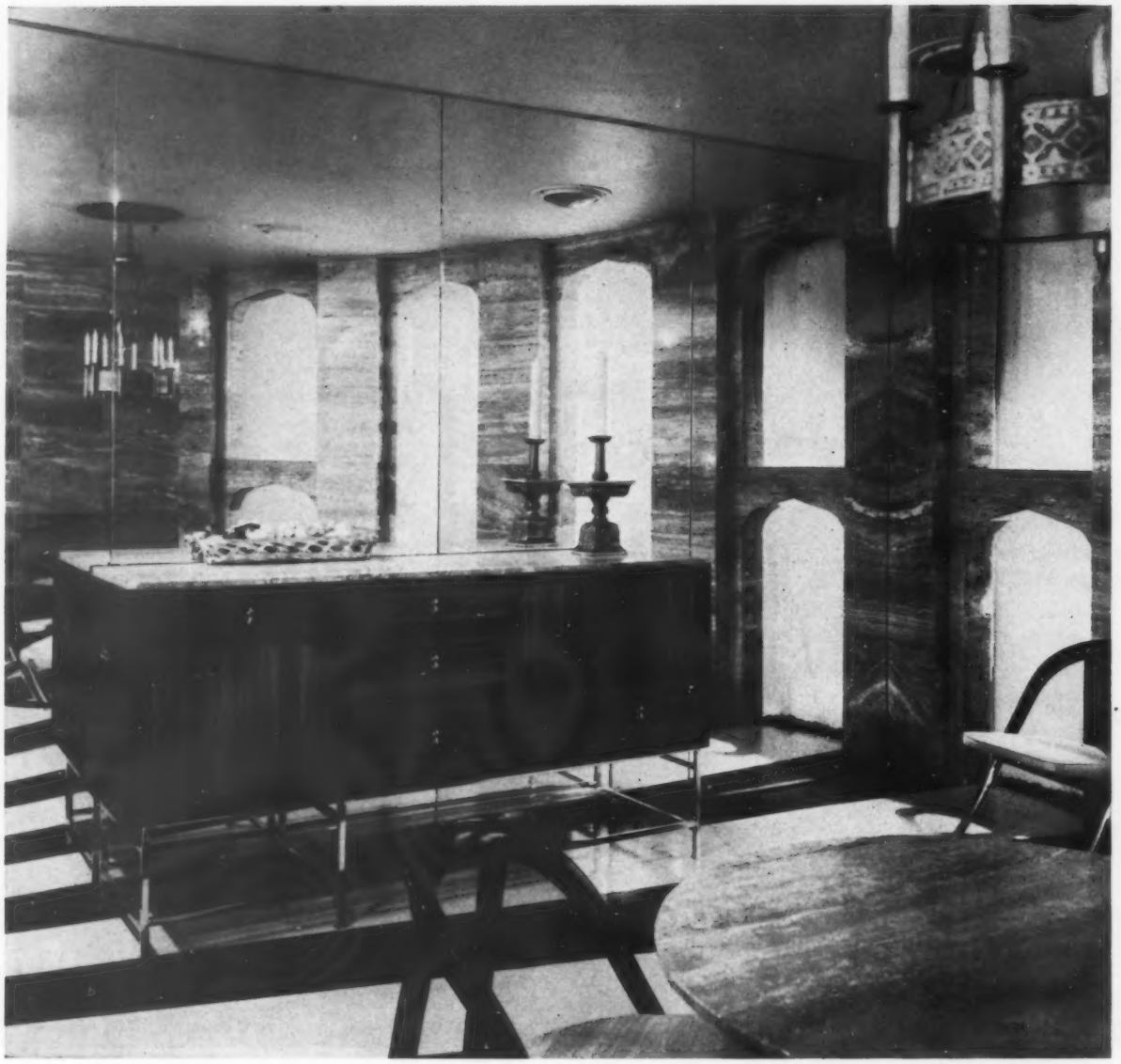

Designer: Mildred Irby, A.I.D., New York

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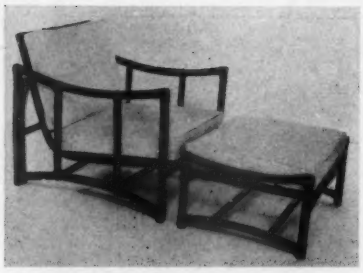
Market Spotlight

A BRIEF GUIDE TO NEW SOURCES AND PRODUCTS



Rattan and Wrought Iron

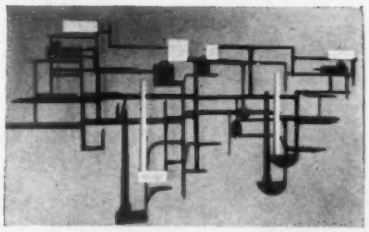
Believing the concept of "casual living" is no longer confined by mere geographical boundaries, the Cal-Reed Co., a California firm, opens its first New York showroom at 212 East 51st Street, with a select collection of informal furniture in rattan and wrought iron. The group is specifically directed toward the moderate income bracket, although style and construction belie its price tags. Three-piece sectional sofas, deep comfortable lounge chairs with ottomans, as well as colorful dining room settings and a variety of tables accented with Formica or marbleized glass, all make for gay, family living indoors or outdoors. The rattan group is available in custom finishes, the wrought iron in an assortment of ice-cream colors. Write to the firm for their illustrated catalog.

Decorative Tile Source

Ceramic tile as a decorative material for use in contract and residential interiors is rapidly gaining popularity. Warner Prins Associates, 36 East 22nd Street, New York, is an excellent source for unique decorative tile. With emphasis on unusual sizes, quality materials, and hand screened designs, this all-encompassing collection includes an exclusive imported series featuring "ceramic panels" in sizes to 25″ x 15″, and a group of domestic 6″ x 6″ tiles designed by Warner Prins, long known for his work in ceramics. The techniques used afford the decorator a wide choice of colors and designs which include Oriental mosaic effects rendered in soft muted colorings, bold abstracts in unabashed color contrasts and whimsical interpretations of provincial themes. These tiles suggest provocative ideas for wall treatments, table surfaces, fireplace facings or simply inlay accents. In addition to durability and ease of maintenance, these tiles are scratch resistant, alcohol-and-heat proof and may safely be scrubbed down. Custon designs are also available. Illustrated is an example of mural decoration in overglaze color technique, fired for permanency, as commissioned by Intramural, Inc.

Punctuation For The Wall

Decorators who have come to expect the unusual in accessories from Interiors Import Co., Inc., 783 Third Avenue, New York, will not be surprised if we hurl superlatives on their newest shipment of imports. The collection contains a myriad of exciting ideas for wall arrangements, limited only by the decorator's creative imagination. Included are all manner of wood carvings in fascinating shapes, wall plaques with *trompe l'oeil* decoration, planters and a heterogeneous assortment of sconces. Illustrated is a contemporary fixture with candles, patterned after a Mondrian design, in black with accents of red, blue, white and gold. Equally effective is an oversized sconce of black wrought iron in traditional style, highlighted by vivid Chinese red candle holders; and in the area of occasional furniture there is an unusual console and mirror of cast aluminum, designed to suit that impossible shallow space, measuring 32½″ wide and a scant 10″ deep, available in black or white.



Mirrors On The Wall

Reale Mirrors, 18 East 12th Street, New York, shatters the homespun philosophy "you only get what you pay for," for this extensive collection of French, Italian and English adaptations looks far more expensive than its actual cost. What is the secret? Modern inventiveness by old world craftsmen, refined production methods in "under one roof operation", are reflected in lower costs to the decorator, while continuing a tradition of quality in design. Hand work is obvious, manifest in the intricacy of delicate beaded or fluted detail which no machine could possibly produce; while the muted tones of the metal leaf finish connotes much industrious labor to get just the "right" glow. In addition to mirrors, the firm is equipped to execute any special order work whether it involves a huge contract installation or a single custom design for residential work. Write for further information and photographs of any particular style of mirror you may be seeking.

Continued on page 32

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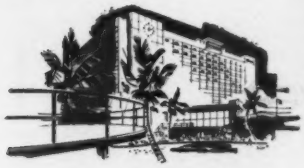
Koroseal Rope Square *is used in a delicately shaded hyacinth hue on cocktail chairs in the Henry End designed Pageant Lounge of the luxurious Hollywood Beach Hotel, Hollywood, Florida.*



Correlated Koroseal colors enhance chairs, walls in Florida hotels

A mural done with vinyl paint *on raspberry Koroseal wall covering carries out the Spanish motif in the Madrid Room of the fashionable Seville Hotel, Miami Beach, Florida. Interior designed by Henry End.*

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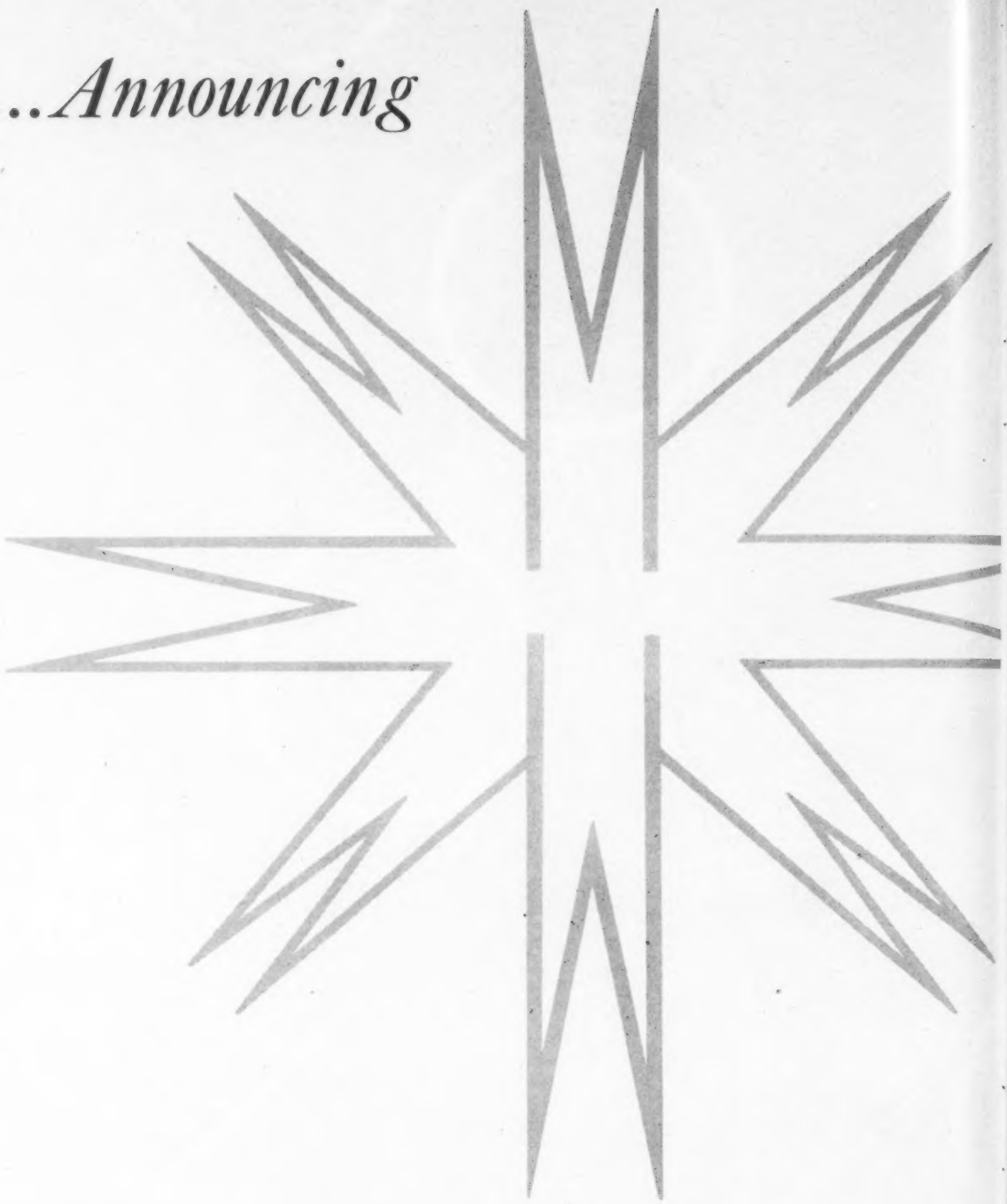

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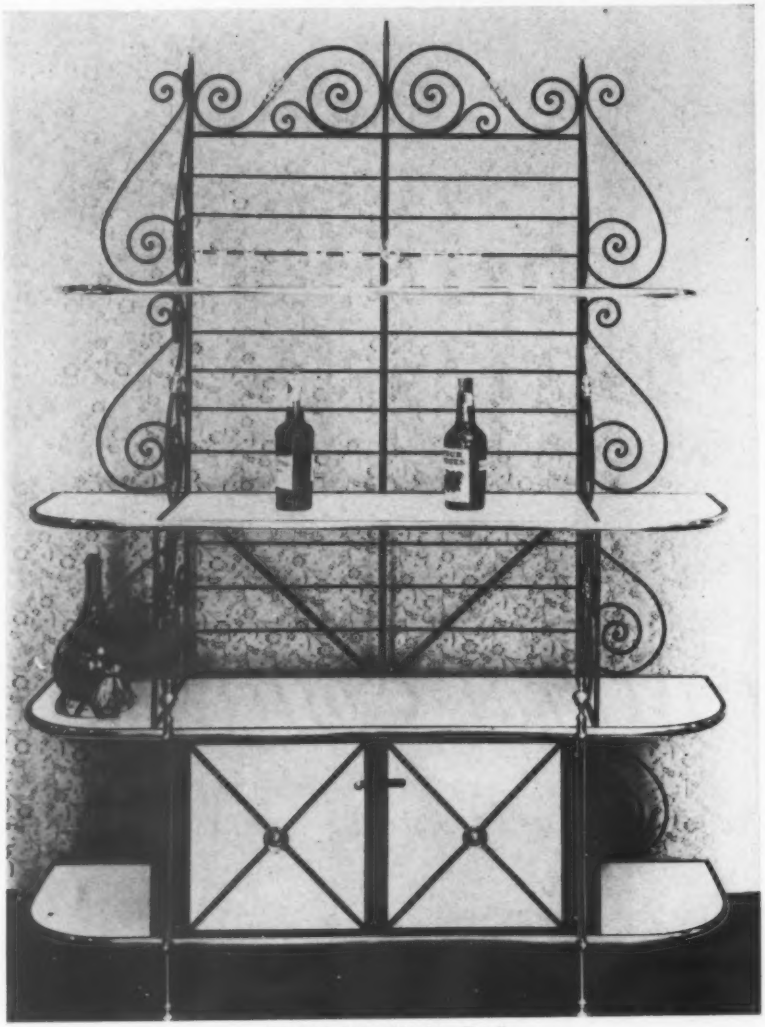

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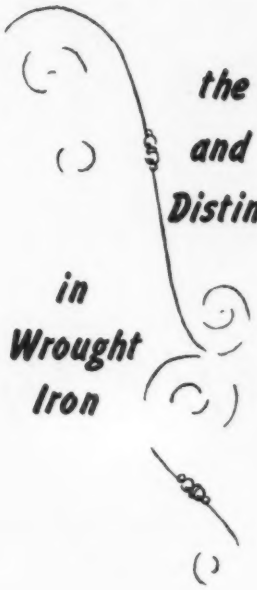

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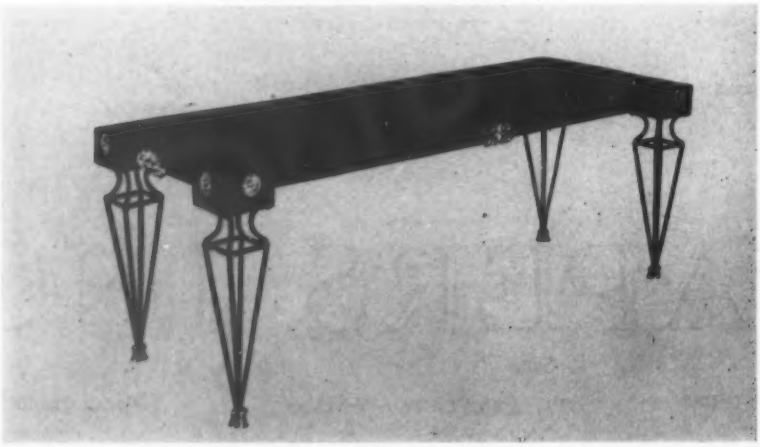
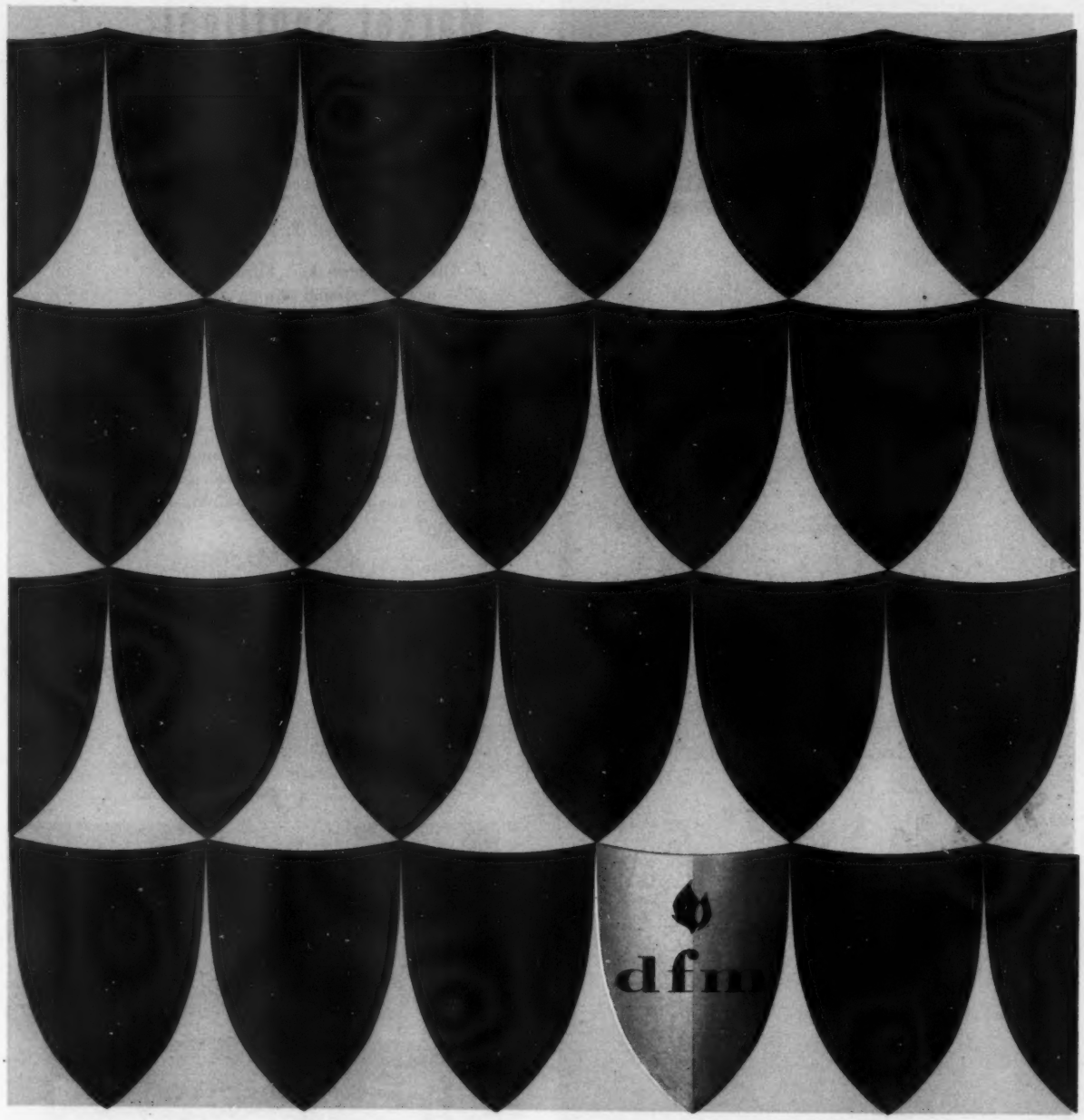


Pedestal Table—36" round

Photos by Alan Color Studios



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DECORATIVE FURNITURE MANUFACTURERS ASSOCIATION, 350 MADISON AVENUE, NEW YORK N Y

1

Market Spotlight

continued from page 21

1—Maurice Bailey design for Monteverdi-Young Co. is available in a wide variety of wood finishes, mosaic inlaid brass pulls, measures 32″ by 32″ by 22½″ high; at Fred T. Durkee.

2—Dixon-Powdermaker Furniture Co. adds new 42″ round dining table to Orleans Collection of bedroom and dining room furniture; side and arm chairs have spring seat; all pieces available in choice of eighteen colors.

3—From new Gregori line at A. H. Stiehl, this desk features cane paneling, ebony leg inlays, custom detailed hardware; available in tawny walnut oil finish.

4—Otto Kohn Designs presents custom buffet-server in beautifully grained walnut with marble top, 80″ by 21″ by 36″ high.

5—Head-Bed Co. offers trim, functional sofa-bed combining black lacquer and cane, brass casters, 79″ by 32″, available in custom finishes.

Continued on page 38

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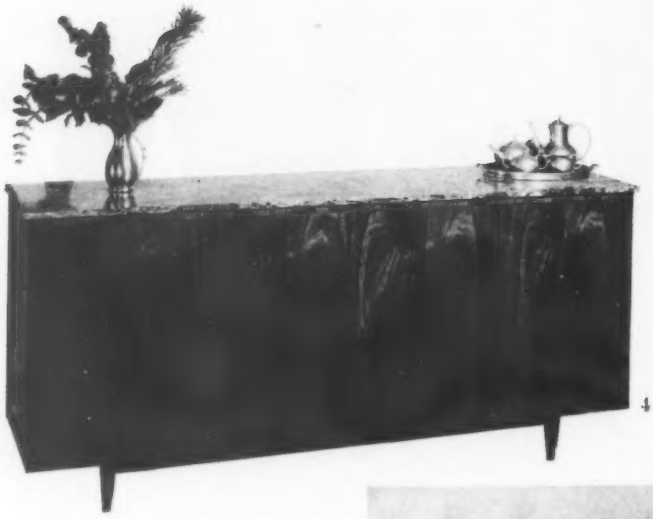

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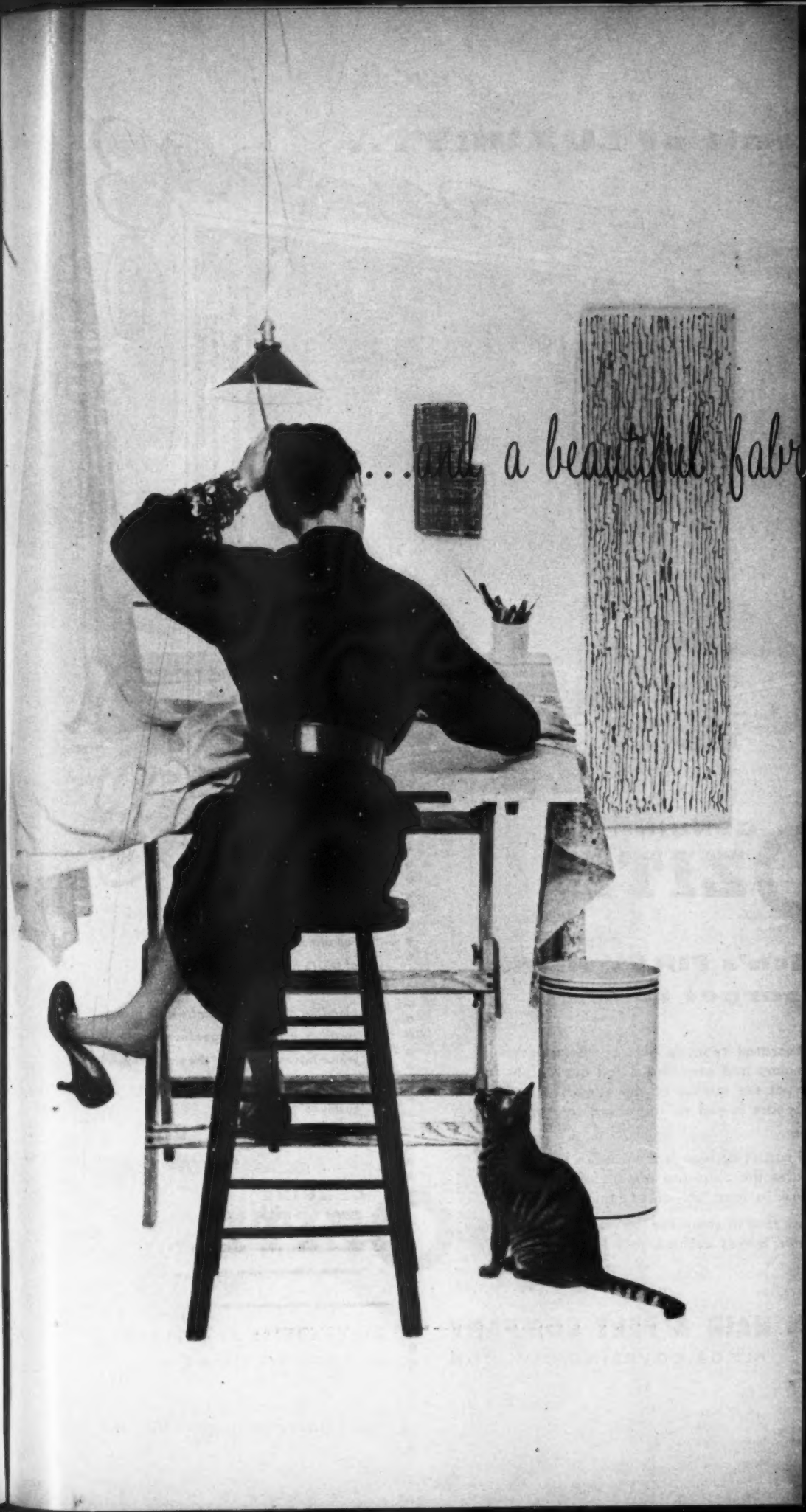

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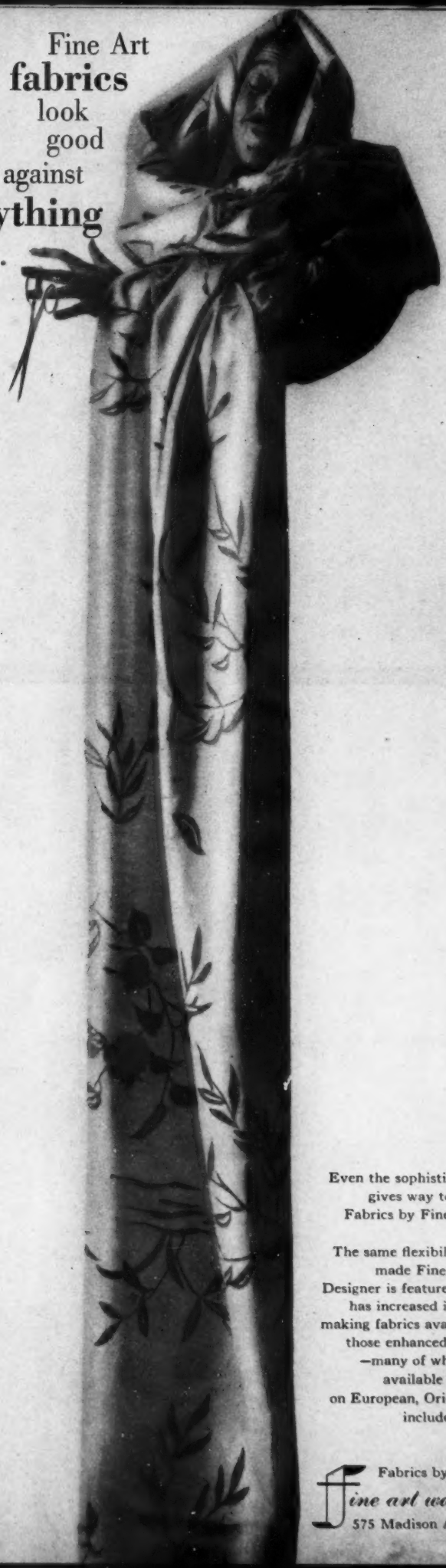

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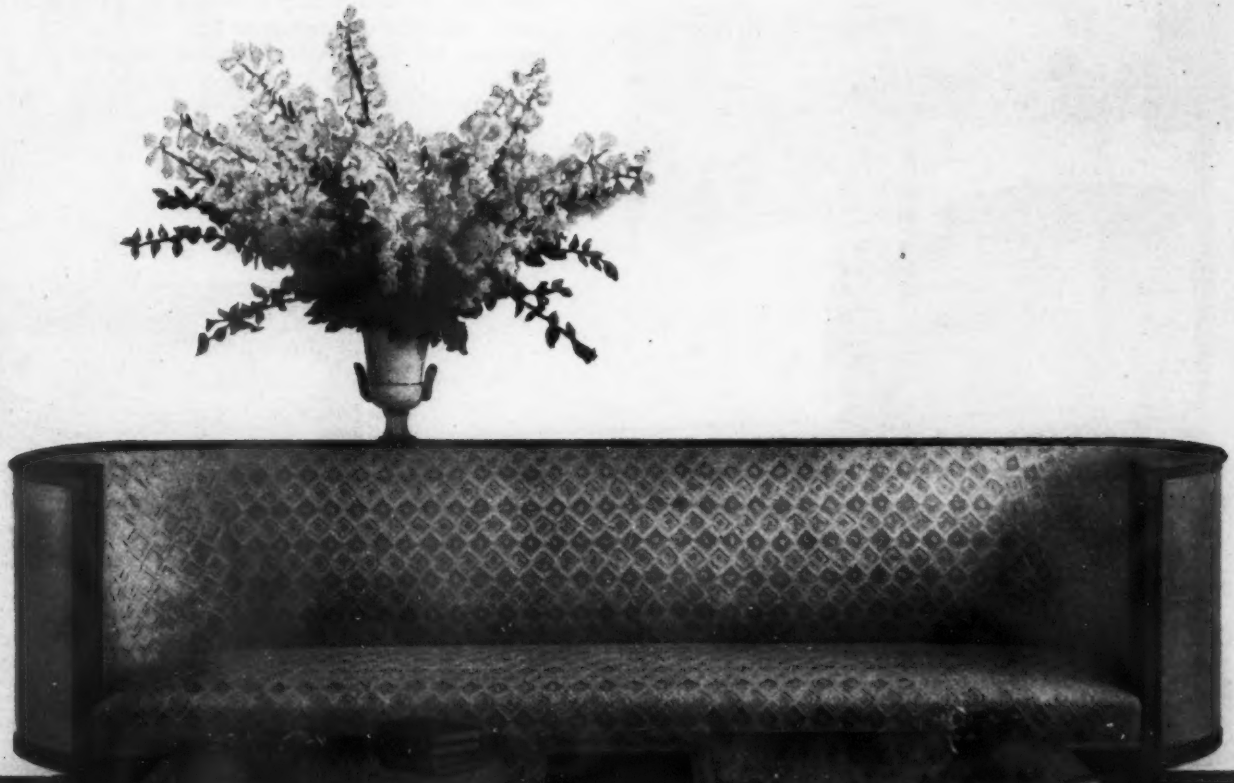

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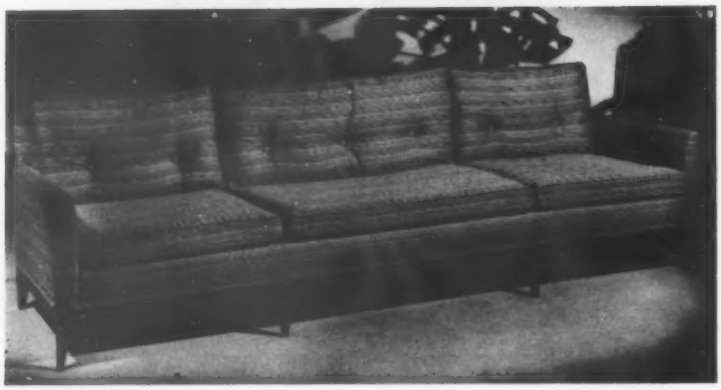

2

3

Market Spotlight

continued from page 32

1—From Widdicomb Furniture Co., this unusual "drawer tray" suggests many uses; front panel slides up and back when drawer is pulled forward, making contents available full height of drawer.

2—At N. Y. Furniture Exhibit Furniture Corp., new correlated contemporary series of dining, living and bedroom furniture combining upholstered units from Shearman Brothers Co., and wood pieces from Maddox Table Co.; sofa has exposed walnut frame, measures 103″ long.

3—Contemporary Distributors feature simple lamp table by Hagen & Strangaard in sculptured walnut; "Skeins" fabric in background is from the line of Norskan Fabrics.

4—Big Rapids Furniture Co., Inc., offers contemporary series of modular units in handrubbed walnut, oil finish, brass trim; in addition there is an extensive collection of furniture in both provincial and traditional styling.

5—Sharodan Furniture presents handsome oval lamp table with Italian white marble top and solid brass gallery, one drawer; also available 26″ round.

Continued on page 40

5

4

Double Pedestal Desk

a new executive group

Single Pedestal Desk
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Macey · Fowler

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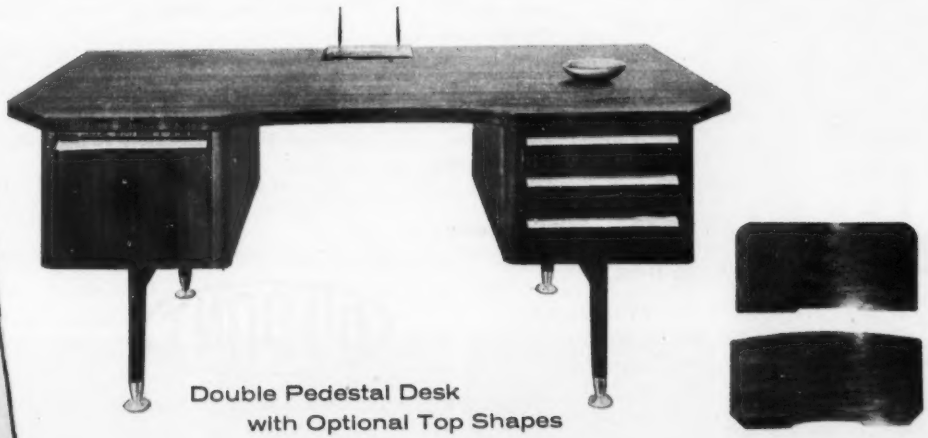
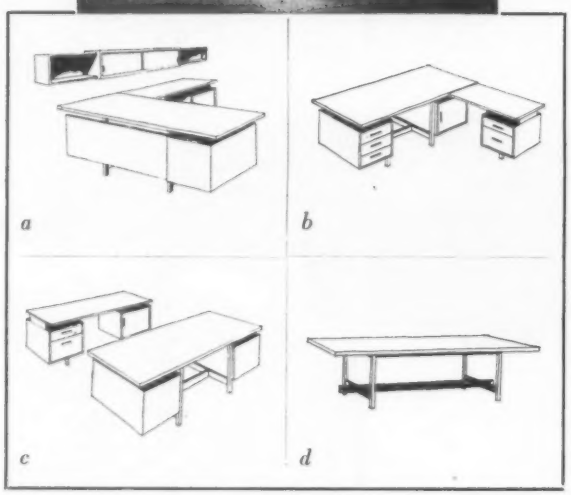


Double Pedestal Desk
with Optional Top Shapes

all in Walnut Wood
with Brass Finish
Hardware
and Adjustable
Foot Ferrules

Correlated Executive Office Series

Victor DeLynn, 122 East 42nd Street, New York, winner of the 1955 A.I.D. design competition for his unique extension cabinet acclaimed for its potentialities in solving storage and space problems, hasn't been wasting any time. He is now introducing a new line of executive office furniture to correlate with the cabinets, and proving that you can design and build furniture with all the features of custom design at a competitive price. Research into the inner working of efficient office procedure as well as the personal requirements of the average executive has formulated the following concepts, designer De-



Lynn has translated into the new series: more generous scaling than is normally found in office design, with wood taking on a new importance; brass appears merely as accents in the hardware. The photograph illustrates the desk and extension cabinet in walnut with natural lacquer finish; *a* and *b* demonstrate desk with 1-unit attachment and wall-hung cabinet; *c* shows credenza and desk minus back panel; *d* the conference table—all of which can be formed from the same basic units. Write to firm for catalogue and address of dealers.

Azrock's Tangiers

The Azrock Floor Products Division of Uvalde Rock Asphalt Company, San Antonio, has announced the addition of a third cork hue, Tangiers, so that three shades in natural cork flooring are now available—light, medium and dark.

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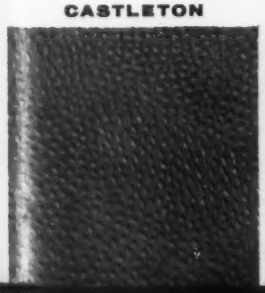

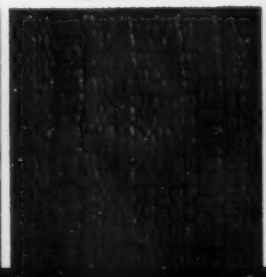

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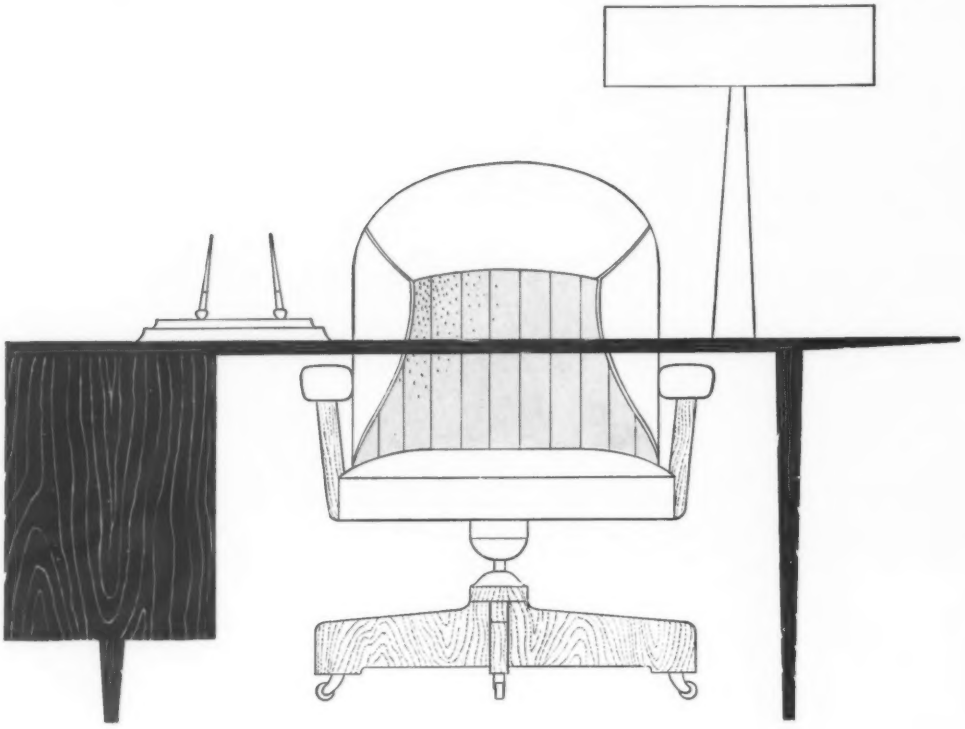

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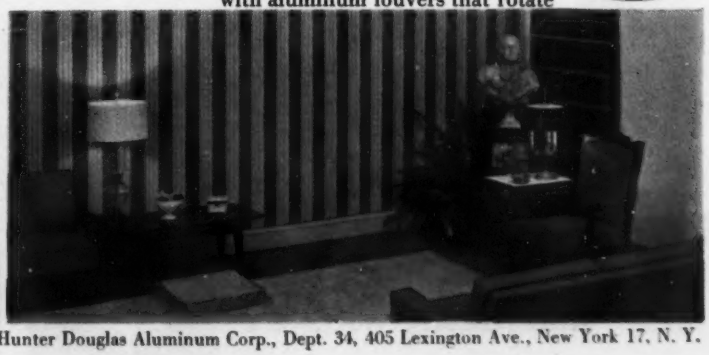
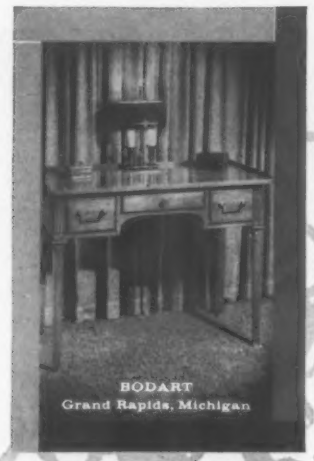


For free decorating booklet: Hunter Douglas Aluminum Corp., Dept. 34, 405 Lexington Ave., New York 17, N. Y.



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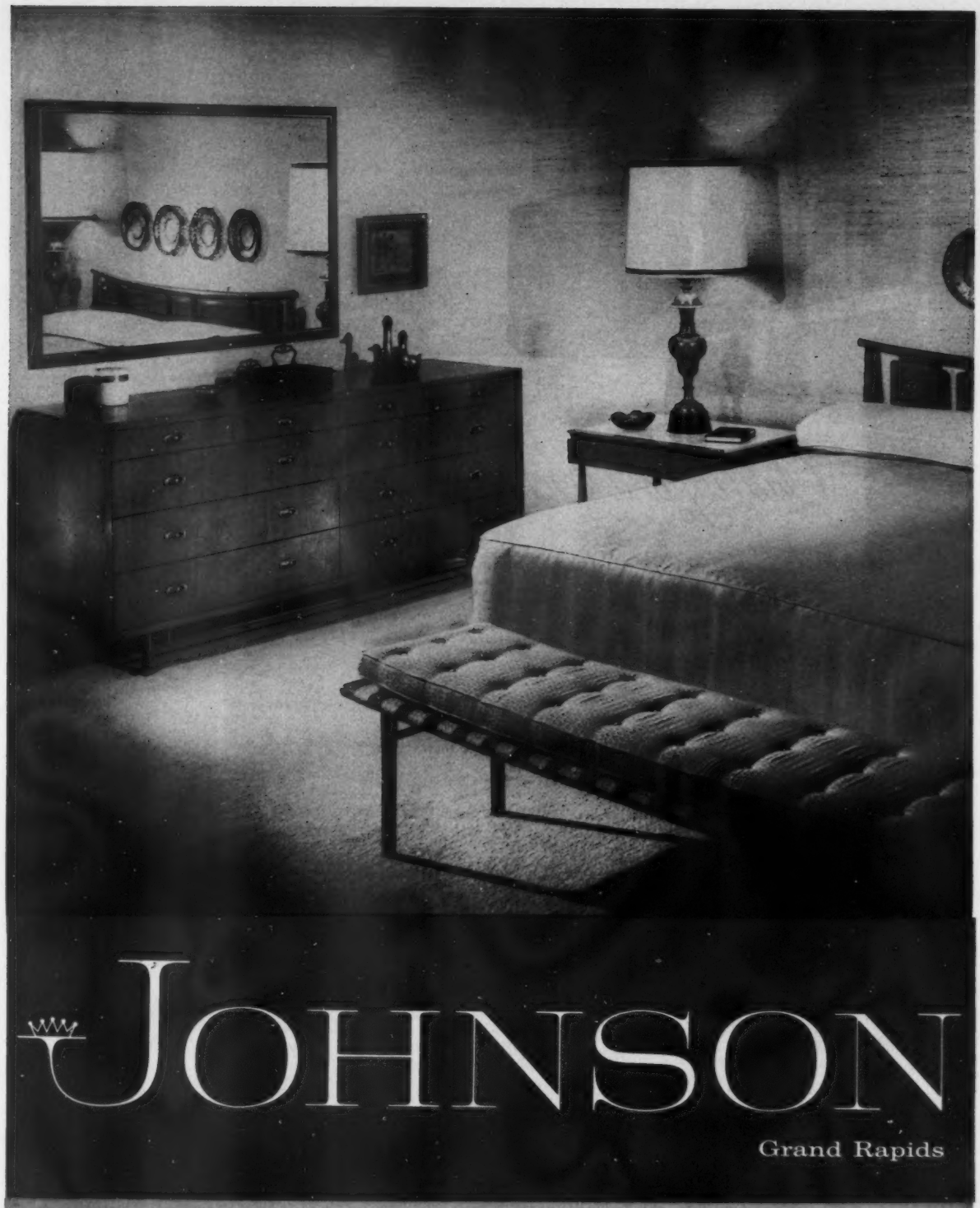

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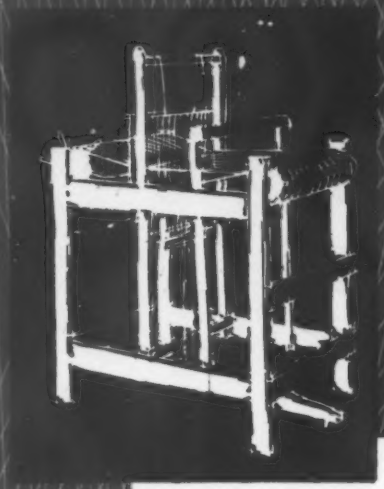

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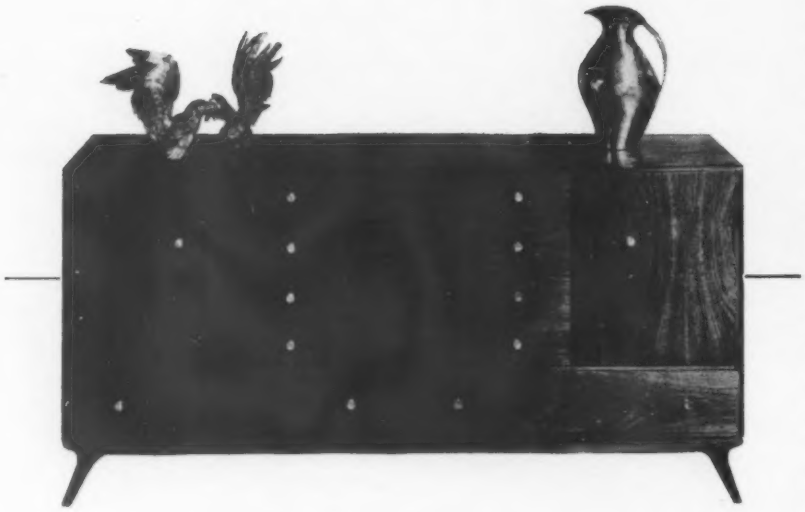
Market Spotlight

continued from page 40

Colonial Goes Contemporary

The contemporary *Teak Hai* series introduced by the Colonial Manufacturing Co., Zeeland, Michigan, including a correlated group of dining room pieces as well as several exciting, occasional tables, marks a radical departure in design for this firm, represented in New York at the Vanleigh showroom, 323 E. 44th Street. A happy blending of new and old, the line is distinguished by unusual treatment of wood, hand-finished details and a select choice of brass hardware. Textural contrasts and pattern effects are derived from the juxtaposition of straight and swirl-grained cherry panels with teakwood, as illustrated in the handsome modern breakfront cabinet with fine beaded carving on the base. Such hand-detailing and wonderful craftsmanship are reflected in the entire line.



Xanadu Group

Marmer Brothers of Boston have introduced an exceptional group of contemporary furniture now on display at the Rhanes and Rhine showrooms, 227 East 56th Street, New York. Designed by Robert Summo, the line consists of a correlated series of case pieces for dining and bedroom, a bar, television unit, a group of dining tables and several arm and occasional chairs. In the case pieces, wood panels are placed at right angles to each other, utilizing beautiful Iberian walnut grain as pattern, with the slight overhang of the drawer divisions emphasizing shadow interest; the hand-rubbed oil finish provides an extra dimension of quality. Perhaps the most striking example of the wood as decoration is illustrated by the boat-shaped extension dining table with self-toned walnut sunburst inlay, 62″ long, 40″ wide as shown, with chairs upholstered in foam rubber. The buffet, with top drawer that may be partitioned for silver, is a perfect illustration of the flexibility of many of the units.

Continued on page 58

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Decorator—Leona Kahn, A.I.D., New York

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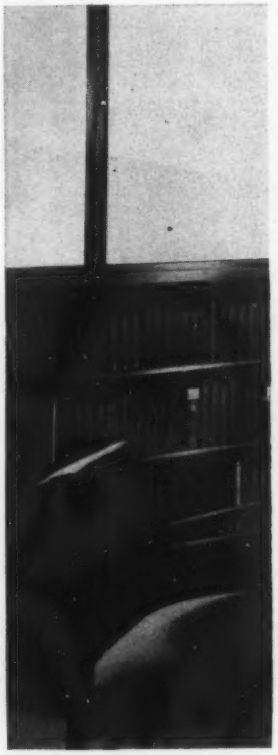

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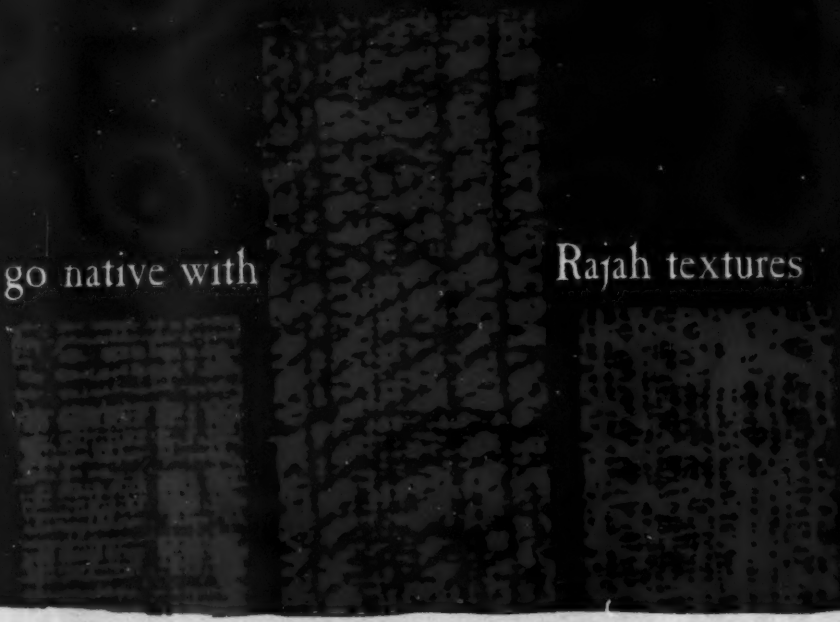
We go native with Rajah textures



...as we introduce nine wonderful new weaves you'd surely believe were hand-made, plus an exclusive new color, handsome India Buff. Both drapery and upholstery weights are available. They are in stock for immediate delivery.

STROHEIM & ROMANN

Decorative Fabrics of Distinction
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Boston • Philadelphia • Cleveland • Miami • Los Angeles
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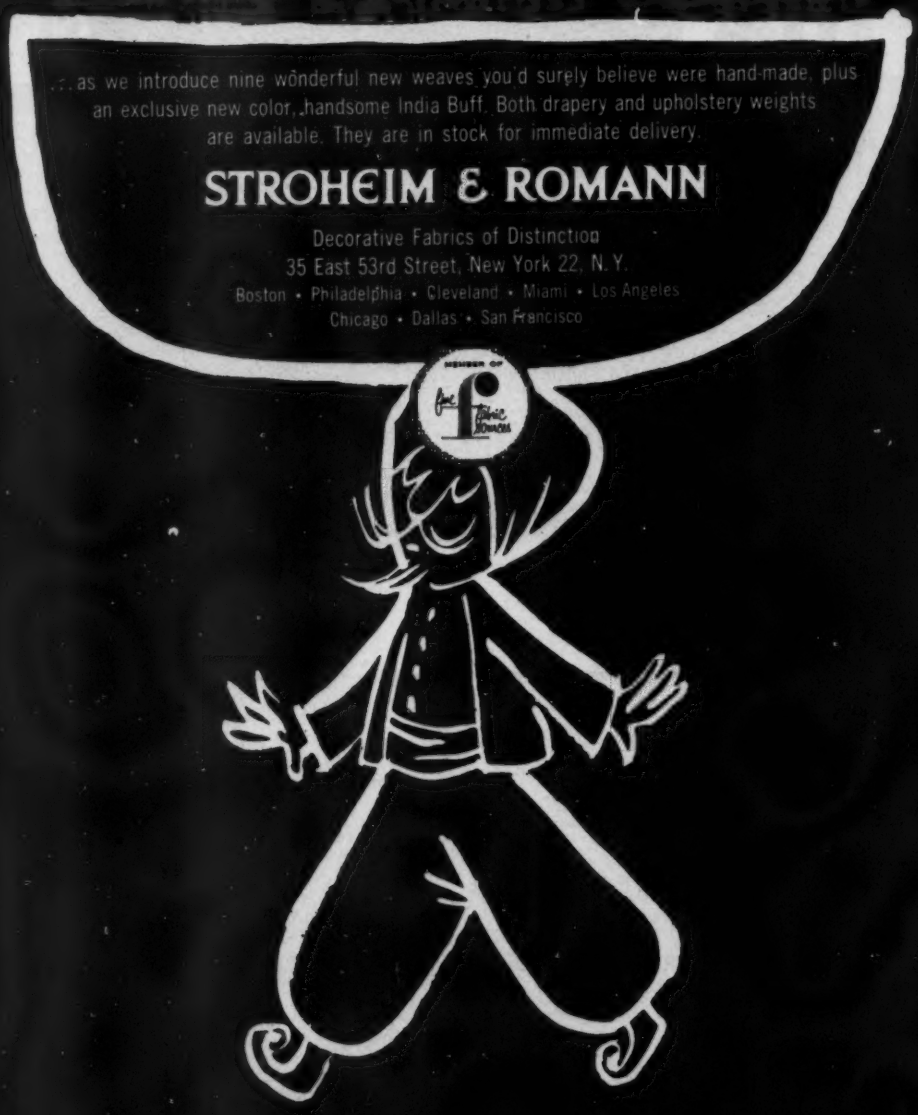

SHOWROOMS: VANLEIGH FURNITURE COMPANY, INC., 323 E. 44TH STREET, NEW YORK • L. S. WALWORTH COMPANY, 325 N. WELLS STREET, CHICAGO • BERTHOLD S. STERN, INC., 661 BEACON STREET, BOSTON • EDWARD S. FRISCH FURNITURE SHOWROOMS, 410 N. MILWAUKEE STREET, MILWAUKEE • WATERS BUILDING, GRAND RAPIDS

Teak Hai!

. . . Hindustani for "very good" . . . and our way of describing superlative new "Treasure House" creations, in exotic teak wood and cherry, with distinctive Eastern accents.

Colonial OF MICHIGAN MANUFACTURING COMPANY
ZEELAND • MICHIGAN

THERE MUST BE A REASON...

Hundreds of dealers and decorators and their clients visit us each month. In describing our new East side showroom they are very generous in their use of superlatives such as *magnificent, gorgeous, breath-taking* and *fabulous.* Such praise must be deserved. Come in and see why . . . see the showroom that's making history.

From the "*Treasure House*" Collection, by Colonial of Michigan.

. . . at the gateway to the United Nations

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Yes, Grand Rapids' Summer Market opens June 12*

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That's why more and more leading stores *start* their market trip in Grand Rapids.

Make your reservations today!

*— and runs through June 22!

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GRAND RAPIDS
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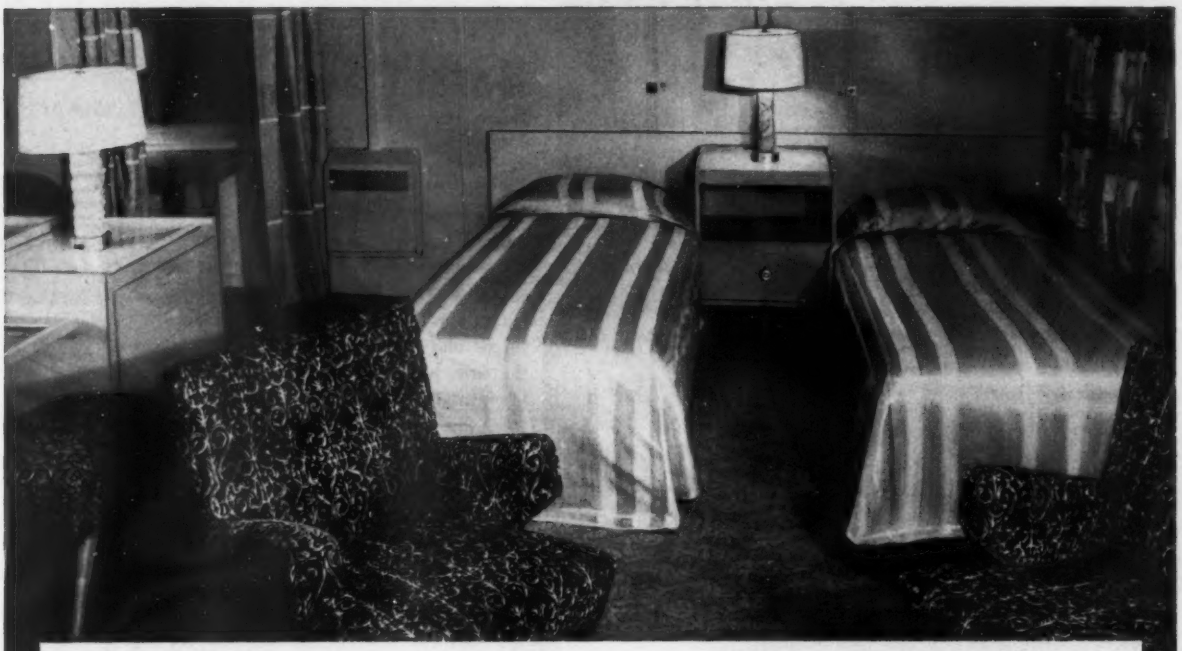

You walk on air aboard the S.S. Brazil

You're off to South America . . . aboard the S.S. Brazil, proud cruise-liner of the Moore-McCormack line. And aboard the Brazil, you naturally expect *luxury*.

Your very first step on the newly-carpeted floor of your beautifully appointed cabin tells you that there is a new meaning to the word "luxury." It's CURON . . . the new carpet cushion that adds an extra measure of softness, because it lets you *literally walk on air.*

CURON, by Curtiss-Wright . . . in perfect keeping with the superb comfort and service you expect aboard the S.S. Brazil.

EXCLUSIVE FORMULA #508

Curon Carpet Cushion

The Ultimate Base of Luxury

This amazing new carpet cushion . . . *just 1/4" thick and featherweight* . . . provides all the wear-saving shock absorption of 5/8" of conventional foam. And in addition, CURON gives a feeling of luxury to *any* carpeting that cannot be duplicated by any type of cushion.

There is nothing "just the same" as CURON . . . it is an exclusive product of Curtiss-Wright, made to extremely high quality standards. It is identified to prevent substitution.

Write for test samples of CURON on your letterhead to CURON SALES, 50 Rockefeller Plaza, New York 20.

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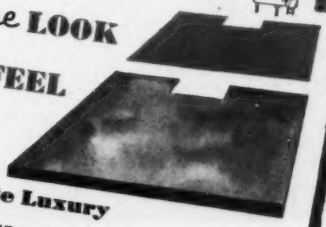
Interior Decorators · Architects and Designers

To the **LOOK**
add the **FEEL**



For Ultimate Luxury

CURON provides an unduplicated feeling of luxury underfoot . . . while contributing *measurably* to eliminating pile wear.

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See and evaluate CURON NOW . . . AT *Schumacher's*

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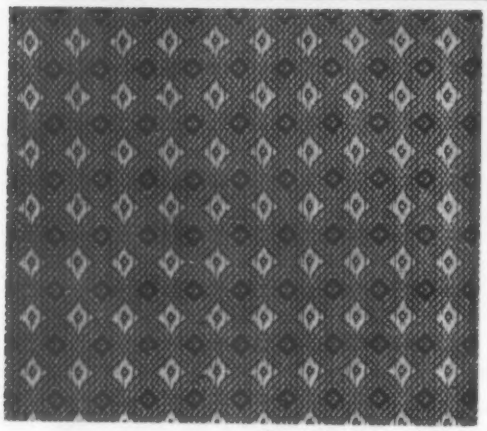
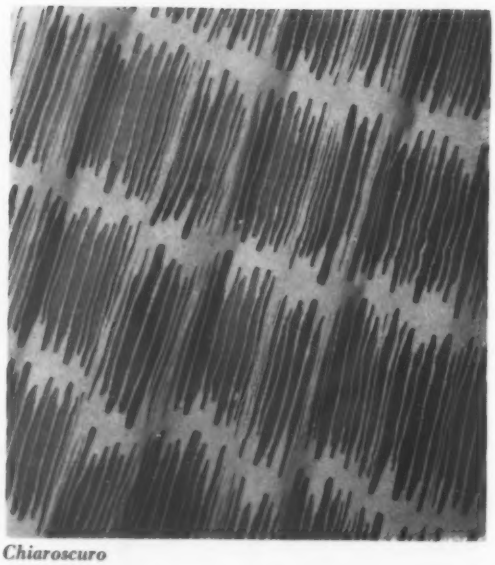
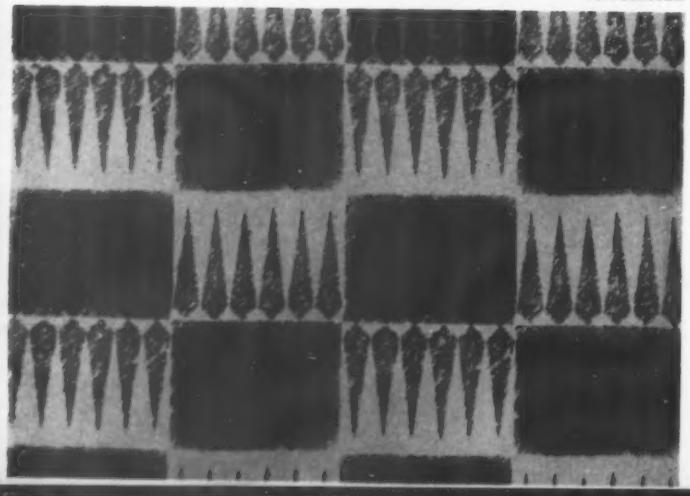


Carnival Diamond Weave



Chiaroscuro

Arrowhead



Market Spotlight

continued from page 48

Springtime at Updecor

The spring ensemble of fabrics at the newly bedecked Updecor showroom, 6 East 53rd Street, New York, is "something" to see. Hitting a new high in sumptuous elegance with pure silks, linens and the finest Egyptian cottons, the firm has anticipated all the needs of springtime redecorating. First, consider the new group of fresh florals, in the sunniest of colors designed to dispel any leftover winter gloom, and ranging in tempo from the sophisticated *Printemps* in a slightly abstract vein, and *Virginia,* with its demure pattern of butterflies, foliage and birds; to *North Hampton* a gay English Chintz. And if you are looking for a complete change of mood in your decorating approach, *Ca D'Oro* offers just that; a printed linen in a classical design which is ideal for slip-covering. Last, but not least, there is a group of basic upholstery weaves which look like silk but are constructed to take plenty of abuse. They come in a range of colors to complement any of the fabrics used for accents.

Fabrics Around The Clock

The unusual casement cloths found in the new collection of upholstery and drapery fabrics at Lehman-Connor, 509 Madison Avenue, New York, mark an interesting departure for the firm and introduce a new exciting concept for covering large window areas. *Chiaroscuro,* curiously enough, affects the quality of old hand-crochet work yet the patterns are as modern as today and have characteristics amenable to modern architecture. Made of cotton, 115″ wide, it is currently available in eggshell, with more colors on the way. The remainder of the collection is a well-balanced representation of sprightly prints, so right this time of year, with plenty of pick-me-up florals and a goodly sprinkling of abstracts, including *Arrowhead,* in mocha and jet black on natural sheer linen; *Caprita,* an upholstery pattern on Peruvian linen, printed in bold modern colors. *Muang,* represents another group of contemporary upholstery weaves which offer texture and color interest through an interesting blending of cotton, silk and rayon.

Continued on page 60

Fresh Contemporary Design
in warm glowing walnut
Priced for Universal Use

Denominator

by *Marble*

Denominators . . . a chair family embodying traditional Marble quality and craftsmanship . . . priced to suggest their use in any office area.

Attractive design simplicity is executed with sound construction principles. Denominators are fully guaranteed for comfort, appearance and long office life . . . as is every Marble chair. See Denominators at your Marble distributors, or write today for complete information.

The World's
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Office Seating

Contemporary
Modern
Traditional

Designed with
Ageless Form and
Enduring
Substance

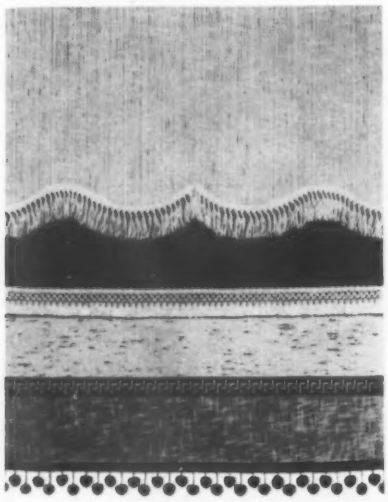
MEMBER

THE B. L.
Marble
CHAIR COMPANY
Bedford, Ohio

MARKET, *continued from page 58*

Shades of Beauty

A visit to the Holland Shade Company, 999 Third Avenue, New York, will be a revelation to those who think of a window shade as purely functional, for here you will find shades which are a thing of beauty, available with scalloped or other glamorous border treatments, elegant fringed and tassel effects, as well as of Texturlite casement cloth designed by Freda Diamond. Since all window treatments are made to order, many possibilities for personalized expression are an exciting potential. In the



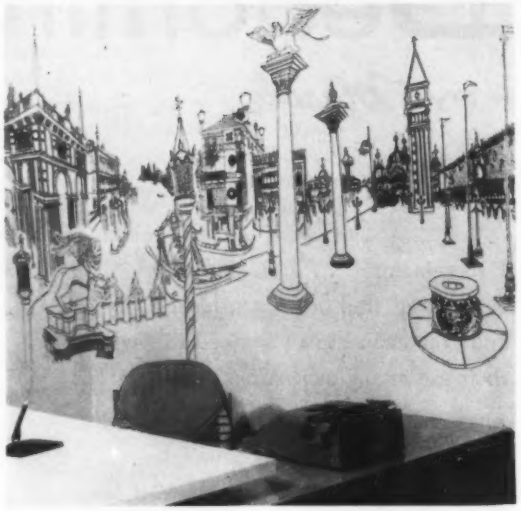
Venetian blind department the same design innovations are apparent. Holland matches any paint or stain finish, including hand-rubbed effects; in aluminum or steel there are dust-disguising textures of linen, pearl, lace or wood grains. Also be sure to see the new vertical-draw drapery shade marketed after years of research to assure functional operation. Completing the versatile picture is a line of woven wood blinds forthrightly displayed with actual window models, making each shade exceptionally easy to visualize. An abundance of literature on shades is available on request.

Custom Finish

Fabric finishes are fast becoming an important link in the chain of services to the "aware" decorator who wants to combine function and beauty. The Perma Dry Co., at 3 West 17th Street, New York, is one of the leading agents in the application of the various processes including *Sylmer*, the new spot-and-stain-resistant finish designed exclusively for decorative fabrics; the durable *Pyroset* flame-proof finish, which permits up to 25 dry-cleanings before requiring a new treatment; as well as the finishes for making fabrics mildew-and-moth-proof, water repellent and shrink-resistant. All the work is done on the premises under the best laboratory conditions where every precaution is taken to achieve a perfect result. No job is too small. Sample testing of your fabric is available at no extra charge. Write to the firm for literature and price list.

Continued on page 64

THE MERCHANDISE MART



"San Marco" by "Walls Today"

CHARLES B. GELLER
Invites You to View
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Complete Collection

6-131 THE MERCHANDISE MART

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LENGTH-20" SPREAD-22"

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6-100 THE MERCHANDISE MART

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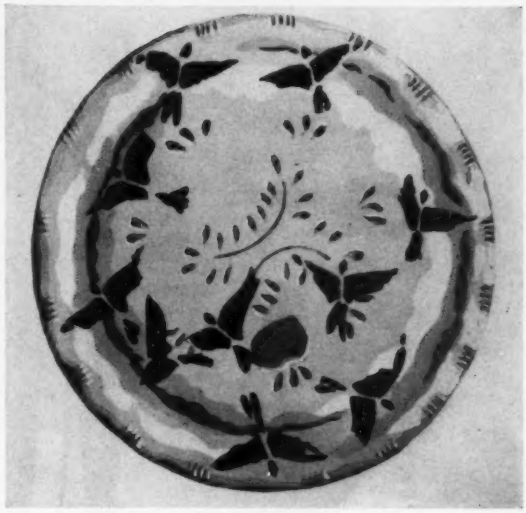
All These and Many, Many more on the 6th Floor

No. P700-RW-9 Side Work Unit
with Walnut Knee Hole Panel
66 x 18 x 26" H.

No. 435-RW-37 Single Pedestal Desk
with Cane Knee Hole Panel
72 x 36 x 29" H.

ORSENIGO CO. INC.

6-171 THE MERCHANDISE MART

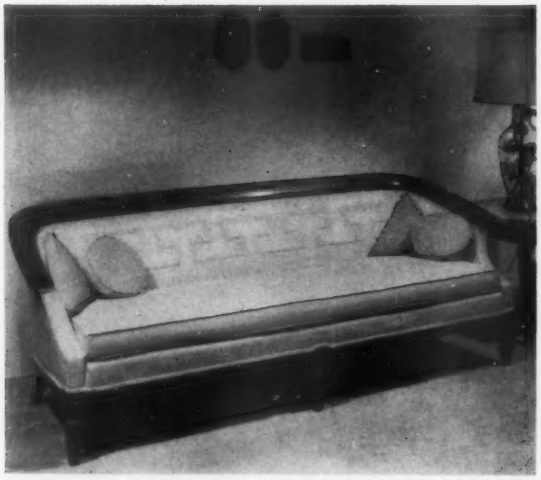


"FOUR AND TWENTY BLACKBIRDS"
Roy Williams hand made wool carpet
designed by Glenn Boyles

Custom designed carpets,
any size, any color.

THE ROY WILLIAMS COMPANY, INC.

6-171 THE MERCHANDISE MART



MIRAMAR SOFA
designed by Dick Pefferle

S. J. CAMPBELL CO.

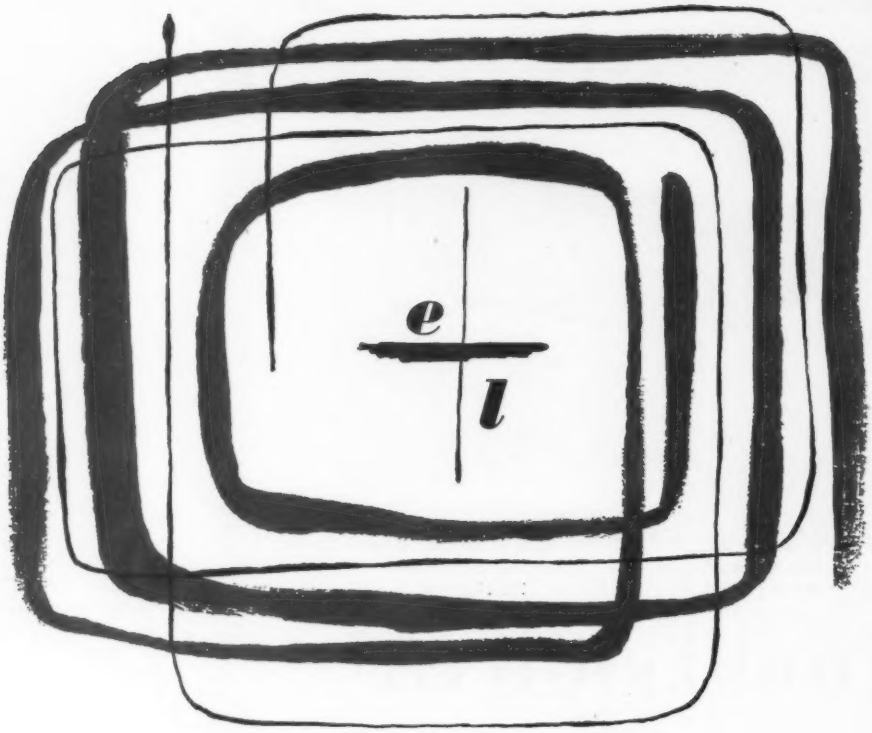
FINE FURNITURE

6-171 THE MERCHANDISE MART

No. 614
From our fabulous collection

FABRY ASSOCIATES, Inc.

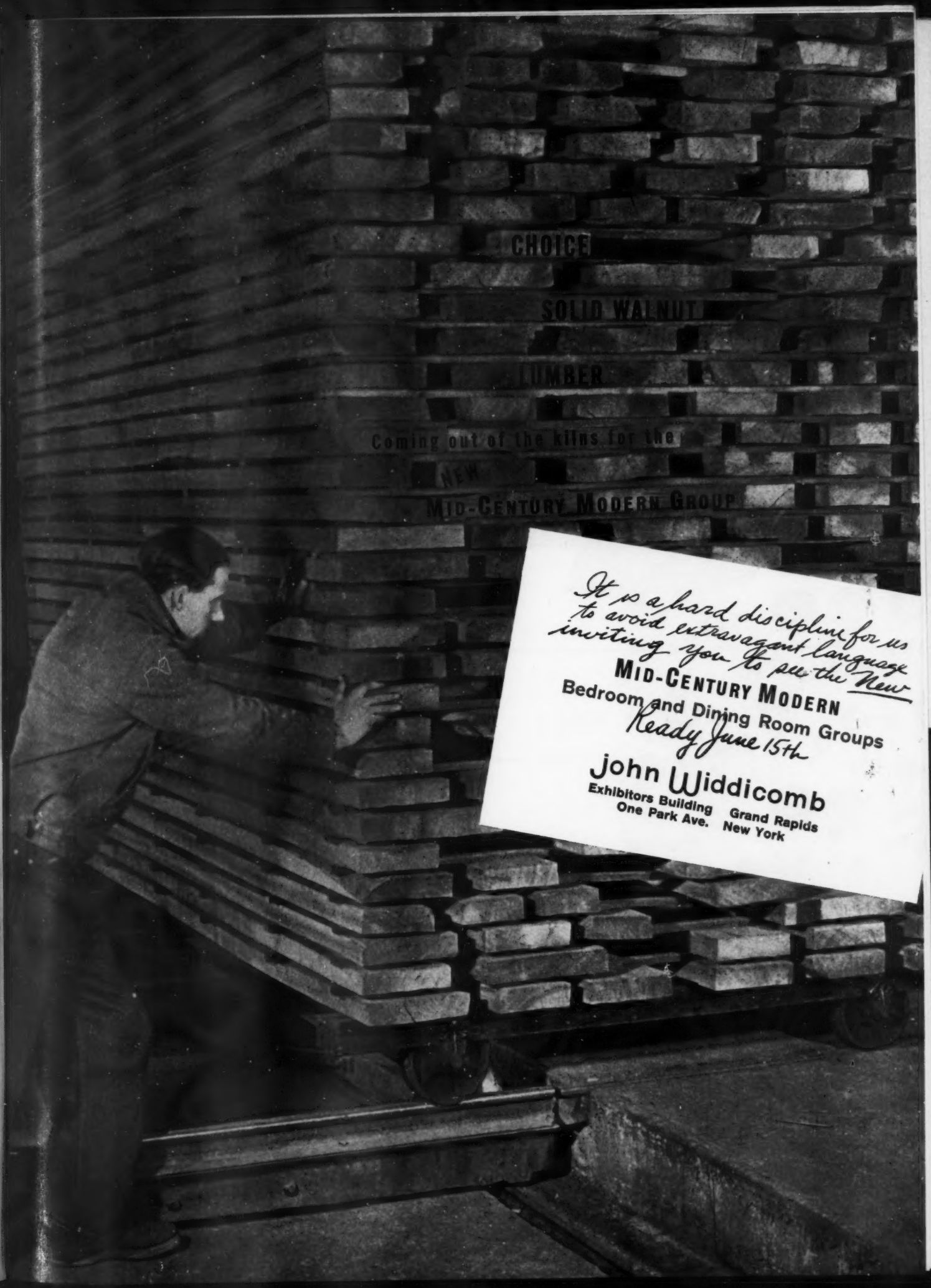
6-171 THE MERCHANDISE MART



John Stuart, Inc., has joined our sales staff and is devoting their entire, newly decorated main floor to the display of the complete Erwin-Lambeth line. Decorators and non-stock dealers are invited to use these facilities (Fourth Ave. at 32nd St.) when in the Metropolitan New York area.

The Erwin-Lambeth House at 40th and Lexington is still headquarters for all stock dealers and department store buyers.

Erwin-Lambeth is now in the picture with John Stuart...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SOLID WALNUT
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Coming out of the kilns for the
NEW
MID-CENTURY MODERN GROUP
It is a hard discipline for us to avoid extravagant language inviting you to see the New
MID-CENTURY MODERN
Bedroom and Dining Room Groups
Ready June 15th
John Widdicomb
Exhibitors Building
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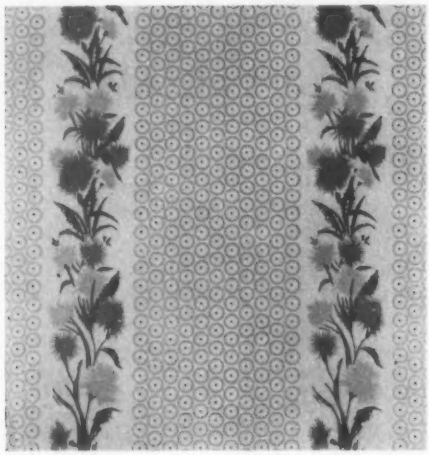
New York

1

Market Spotlight

continued from page 60



2

1 & 2—House of Verde's new *Enchanted Gardens* mural with each panel measuring 67″ high by 28″ wide; brick wall background is also available separately; *Boutonier* is fresh interpretation of floral design shown here in shades of pink and red.

3—Herbert Fouts' new collection of wallpapers and correlated fabrics includes *Coins of Cathay,* a random all-over design with mottled effects.

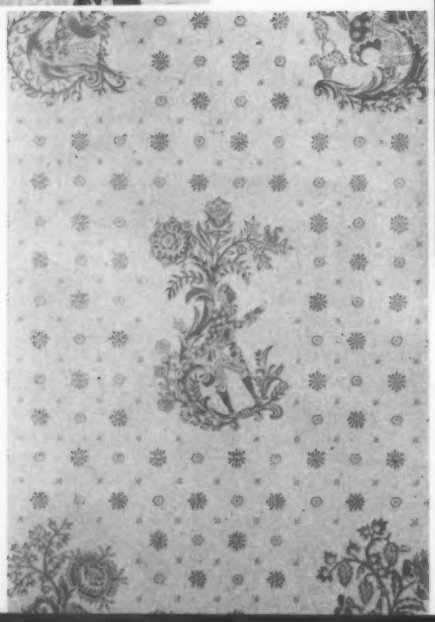
4—Liebold Wallach designs charming *Sans-Souci* in soft muted colorways; background design is available as companion paper.

5—W. H. S. Lloyd offers interesting handpainted mural in three sections on grasscloth, silk or laminated Fortisan; custom colors.

Continued on page 69

3

5



4

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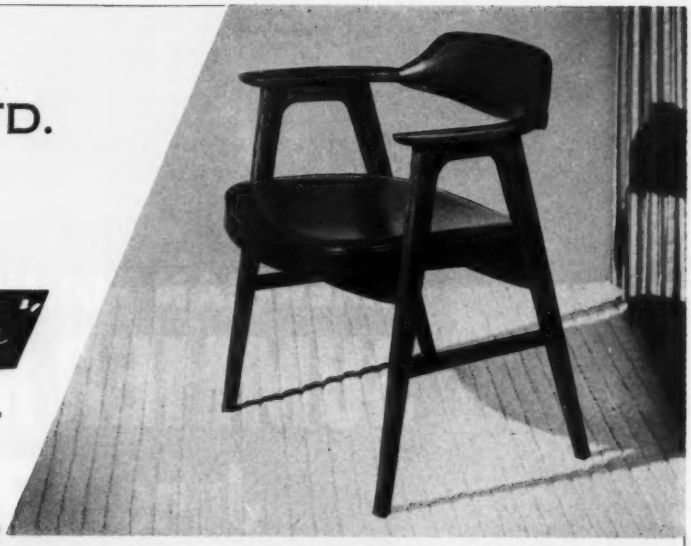
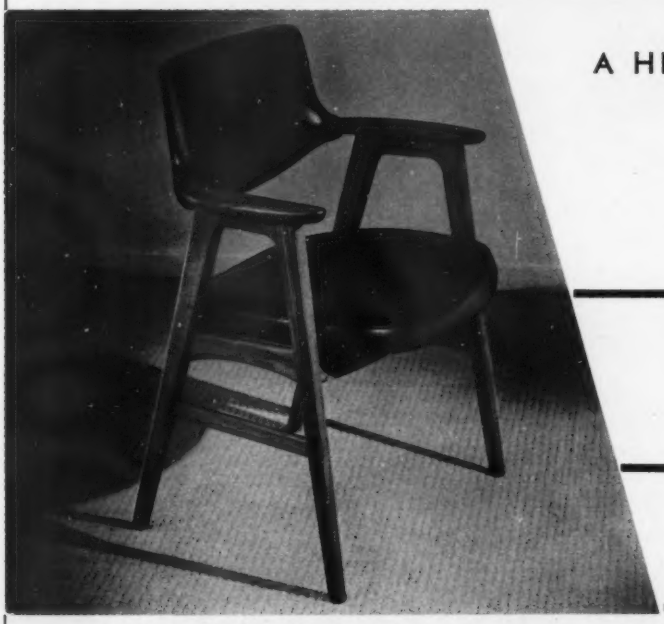
1622 W. CARROLL AVENUE
CHICAGO 12, ILLINOIS

Presents additions to the "Flight Form" Group



NO. 521



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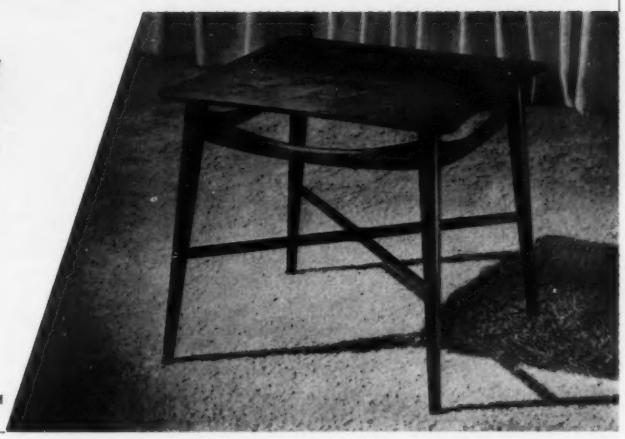

SHOWROOMS:
1030 Merchandise Mart, Chicago

130 S. Robertson Blvd., Los Angeles
Marion Gibney, 50 E. 53, N. Y.

TABLE NO. 681

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SUMMER MARKET
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YOU SELL -- WILL SHOW FALL '57's BEST SELLERS
Write TODAY for Admittance Passes
The Place to Take the Pulse of Business!
Emphasis has now swung from production to distribution. Both buyer and seller — more than ever before — want and need to know what goes on — what the other is thinking about.
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Nowhere else in the world is there one market place where so many exhibitors in one field serve so many buyers
Your job for the coming six months requires planning; buying to plan! selling to plan!
But of equal importance is the exchange of information and ideas—advertising and display
The AMERICAN FURNITURE MART
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Flexscreen® contemporary collection

Matching Andirons, Firesets and Flexscreens in six dramatic designs

new excitement for fireplaces!

With never a backward look, Bennett designers have created bold, new beauty in these exciting Flexscreen Fireplace Ensembles!

Completely original and new in concept, they're the last word in contemporary design . . . an important contribution to the art of interior decoration.

Here's versatile, flexible styling that gives you free rein in achieving the desired effect in fireplace decor.

Choose from six exclusive designs in matched ensembles . . . andirons, firesets and Flexscreens, in Swedish, Swedish and Brass, or Satin Black and Brass Finish.

See this complete line of FLEXSCREEN Fireplace Ensembles at Leading Stores

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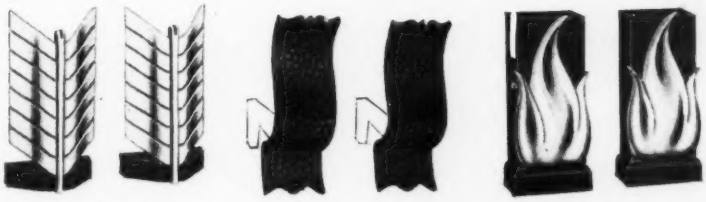

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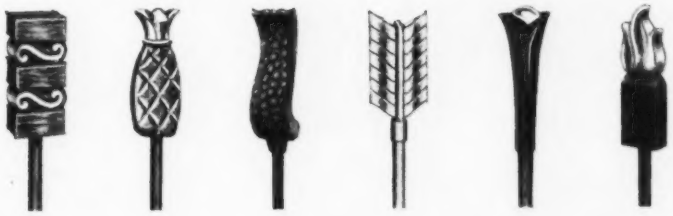
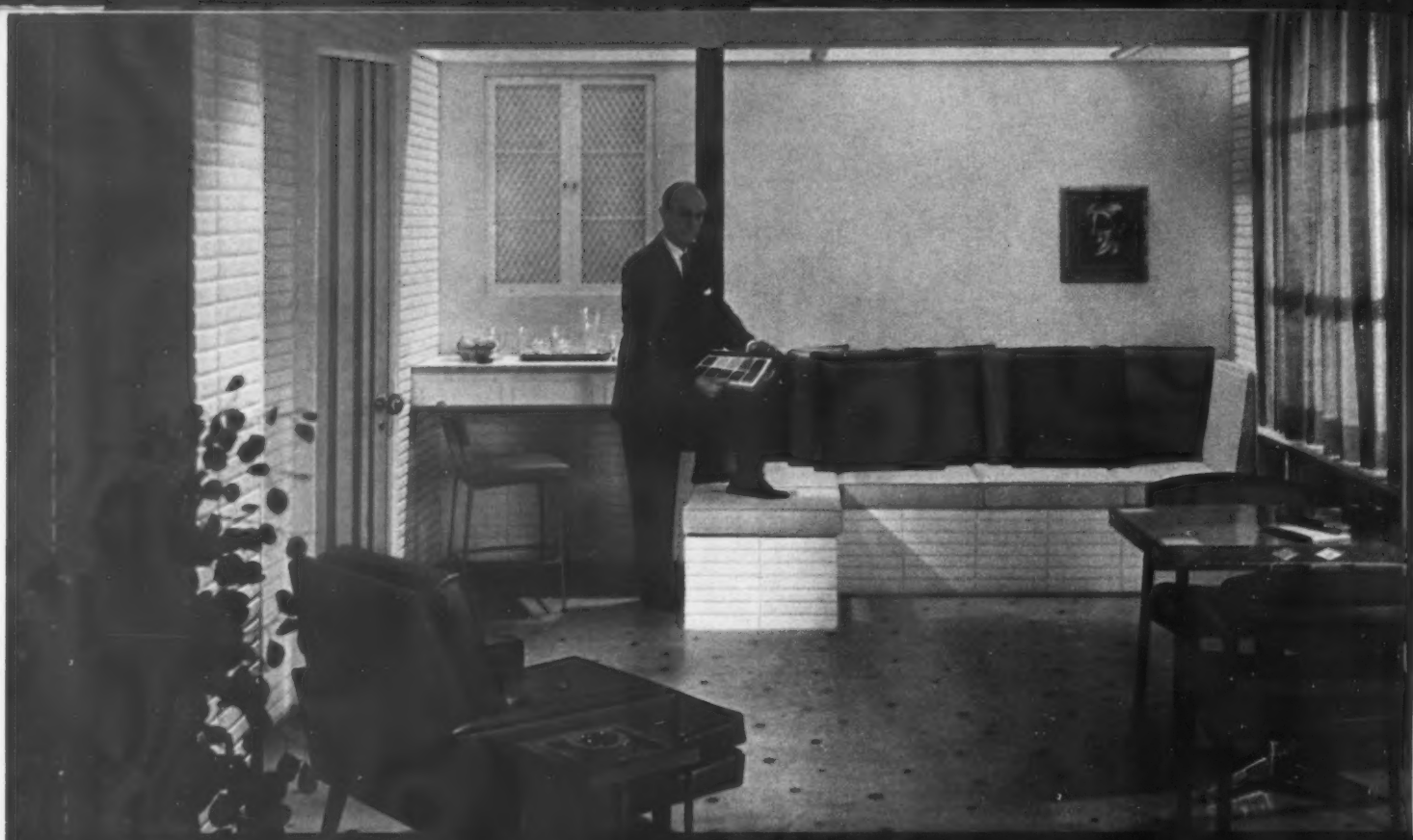
Describes and illustrates, in color, the complete CONTEMPORARY COLLECTION. Price list included.





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U. S. NAUGAHYDE® THE FINEST IN VINYL UPHOLSTERY

United States Rubber

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FEATURING YOU NEVER SAW BEFORE. VISIT U.S. RUBBER'S NEW EXHIBIT HALL, ROCKEFELLER CENTER, N. Y.

A. I. D. Decorator: H. W. Grieve, Los Angeles, California

A delightful, relaxing room that's meant for a lot of living, yet requires amazingly little care... makes excellent use of the color and texture contrasts of luxurious, deep-dimensional Breathable* Naugahyde and smoothly-tailored Elastic* Naugahyde. Upholstered chair in Midas pattern and counter stool in Glazed Antique pattern of Elastic Naugahyde, and bridge table all from **Paul Rich Associates**, Los Angeles, Calif. Bridge chairs by **Herman Miller**, Zeeland, Mich., in Midas pattern of Elastic Naugahyde. In the corner, against the white Naugawall, the bench cushions and pillows give you an idea of the wide range of colors and textures in durable U.S. Naugahyde. *Pat. App. For

U. S. NAUGAHYDE
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Today's wonderful new way to live...a room that's elegant, gracious, and colorful with the absolute minimum of care—thanks to the imaginative use of both Breathable and Elastic Naugahyde vinyl upholstery fabrics! Sofa and chair with ottoman in Flair pattern Breathable Naugahyde. Arm chairs in Glazed Antique finish Elastic Naugahyde; all from **Chesapeake-Siegel-Land Inc.**, New York. Bridge table and folding chairs in Bark textured Naugahyde, by **Stakmore Furniture Co.**, New York. Floor cushions in Burnished Antique Elastic Naugahyde. And—wonderful new idea—walls covered with white **U. S. Naugawall.** It's fade-, stain- and tear-proof, and like Naugahyde upholstery, it wipes clean with a damp cloth!

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in

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HOUSE BEAUTIFUL

reaching a plus-readership

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Now is the time to

promote • feature • sell

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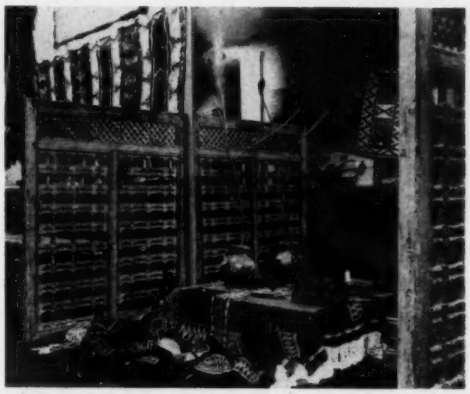
with U. S. Naugahyde!

United States Rubber

Moroccan Arts and Crafts

A perfect example of the universality of good design is aptly demonstrated in the new collection of native arts and crafts of Morocco recently introduced by Margit Pinter, of Mauretania Fabrics, 140 East 56th Street, New York. All ethnic barriers dissolve when confronted by the warmth and originality of these people as reflected in their handiwork; for example, wooden screens used by the natives to divide the interior from the patio, ranging in age from 50 to 150 years, composed of vertical rows of small spindle-like parts made on hand-turned lathes, then strung on metal rods and set with frames to form an open grille pattern, has a peculiar affinity for our own use today as room dividers, free-standing screens or architectural partitions. The coloring



of the cedar has the soft patina of aged driftwood, and contemporary reproductions can be ordered in any size in natural or antiqued wood finish or stained special colors. Moroccan metalwork is represented by several elaborate bird cages of hand-wrought iron, an oversized brass lighting fixture in the shape and design of a typical Moorish building with center portions enclosed in colored glass, a brass knocker, an incense burner, all perfect for striking accents in contemporary interiors. Native jewelry includes necklaces, earrings and combs with bits of colored stones embedded in intricately wrought designs in silver and brass. Also featured are new handwoven wool fabrics, including a striking texture, vegetable-dyed in a bright paprika tone, and a group of newly-acquired tribal rugs woven on crude handlooms with geometric designs in a profusion of beautiful blended colors.

Salterini's New Colors

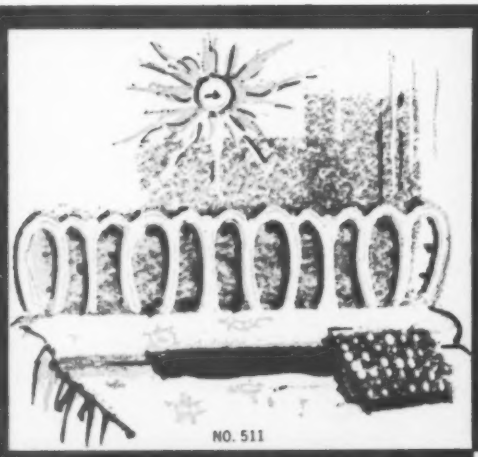
John B. Salterini Co., Inc., manufacturers of wrought iron furniture, has introduced several new metal finishes and samples can be obtained by writing the firm at 41 East 57th Street, New York. Included are "espresso" a deep brown-black tone and "terracotta," an earthy color with overtones of burnt orange, both selected by Melanie Kahane Associates. Other new colors are muted shades of gray, pink and blue, highlighted by rubbed effects in white.

Lewis Mittman has

Headboards!

headboards!

AND



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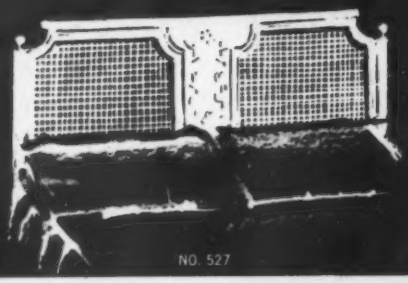

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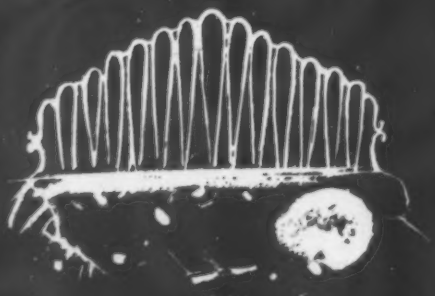

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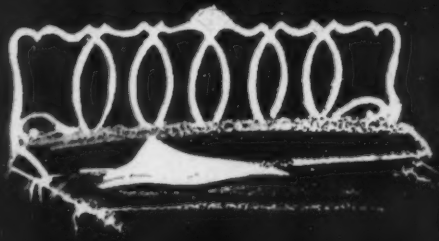

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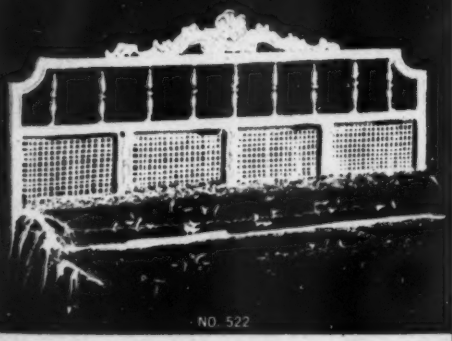

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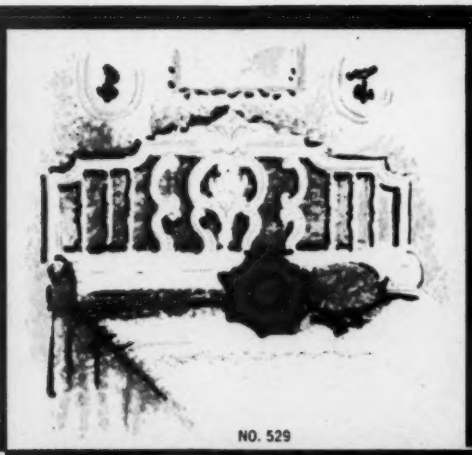

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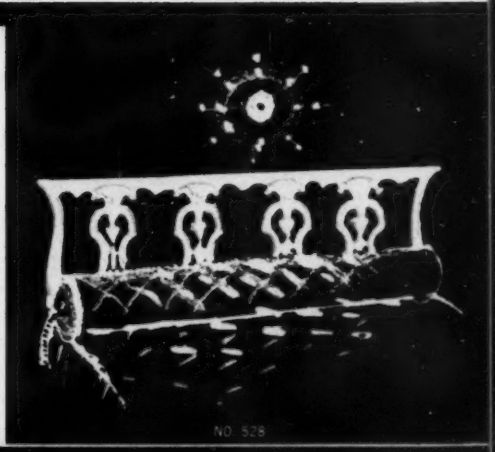

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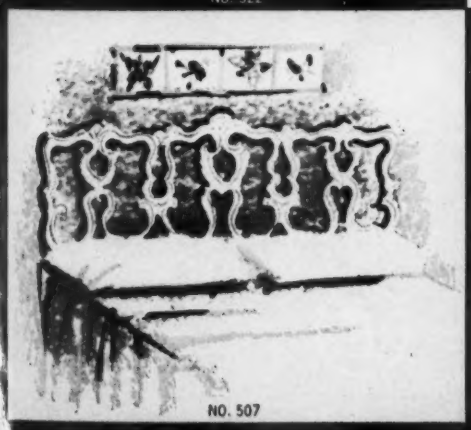

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The Glory of Pompeii . . . has been skillfully captured in The "Pompeian" Collection, a new Greeff "theme" group comprising a hand printed antique satin and four related woven fabrics.

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YOUR GROWING INFLUENCE

The article below, reprinted from the April 21st issue of The New York Times, *appeared on the front page of the real estate section. The impact of this article will, of course, be very great. It is reprinted here to indicate the opportunities awaiting you in the real estate field by simply getting acquainted with your local architects, builders, contractors and realtors. Besides, they need your services.*

HARRY ANDERSON

Decorators Playing Bigger Role In Influencing Sales of Houses

Prospective home buyers who inspect large numbers of model houses are rapidly learning that, indirectly, they have become clients of interior decorators without being charged a fee. Conversations with new home owners show that most of them have been influenced in their own decorating plans by the model displays.

The steady growth of importance of the interior planner in the home building process has led to his sharing rank with the land planner, the landscaper, the kitchen layout expert and, in some ways, the architect himself.

This evolution began in a small way in the pre-World War II era when development building, with its model-house sales method, started in earnest. Before World War II and immediately thereafter model houses were a far cry from what the home seeker of 1957 has learned to expect. In many cases the sample house was merely the first, or most accessible, of a row of speculative homes and was opened to viewers to spare them a walk through a muddy building site.

The advent of furnished models came with the realization by some department stores and furniture dealers that houses for sale made ideal showcases for their wares. In the earliest stages of this development the builder did not have to pay for the model home decoration. The furnishings remained the property of the supplier.

Since then the random atmosphere has been taken out of the process, with the result that builders contract for this service just as they do for other phases of residential development. Builders have come to recognize the merchandising value of a model house properly dressed up for livability. At the same time buyers are able to approach their home acquisition with a more realistic attitude toward its potentialities for attractiveness and living comfort.

Designers Outline Process

The intricate process, most of which takes place long before home buyers come into the picture, has been outlined by Egon Taussig and Alfred De Beer, interior designers, who head Model Decorators of Franklin Square, L. I. This company has worked with numerous builders in the metropolitan area.

Almost as soon as the blueprints of the proposed model dwelling are completed the decorators examine them in conference with the builder and architect. They "scale in" the furniture arrangements and groupings that will best serve the layout of the particular floor plan.

It is during this process that any shortcomings in the proposed room arrangement will become noticeable. It may be found, for example, that a bedroom has the closets and windows so situated that only one major wall space is available for placing furniture. With the beds occupying this space, the problem of locating dressers or a vanity will have to be faced.

Similarly, a seemingly attractive living room may become recognizable as a white elephant. With one wall reserved for a fireplace, another usurped by a large picture window and the remaining two broken through to serve as archways to the foyer and dining room, the question is bound to arise as to where to put a sofa, not to mention the other articles that make the room livable.

Since architects are men who generally are expert in their business, insurmountable problems seldom arise. More often, however, the difficulty is that a layout is not flexible enough and therefore allows for only one basic furniture arrangement.

Small Revision Involved

At this stage of the game, the situation is remedied easily and at a small cost because it involves only a small revision of the blueprints. The relocation of a window or closet, or the replacement of a wide archway with a somewhat narrower door, can provide the entire solution.

Practitioners such as Model Decorators work with developers on the assumption that the furnishings in a model home serve a purpose beyond merely dressing up a house. It is the only possible way of demonstrating the way in which the dwelling will serve a family under actual living conditions.

To do this properly, the interior planner must take into account these main factors that may influence the potential purchaser:

—Most families in search of a home already own many important items of furniture that they will not be in a position to replace. To make a new house attractive to these prospects, the decorator must use a variety of pieces of types that are likely to be among the family possessions.

—Fashions are constantly changing in the world of furniture. As a result, people looking at a model house will try to visualize how the designs they have seen in magazines and show windows will fit into the scheme of a newly acquired house. To accomplish this, an efficient decorator will act as a liaison between the furniture and building industries.

—This means that an interior planner cannot merely indulge his whims in producing such decorations. He must be coldly realistic with regard to the feasible room arrangements and the budgets of the potential buyer. To furnish a $15,000 home in the style of a family with a $30,000 annual income would not fill the bill.

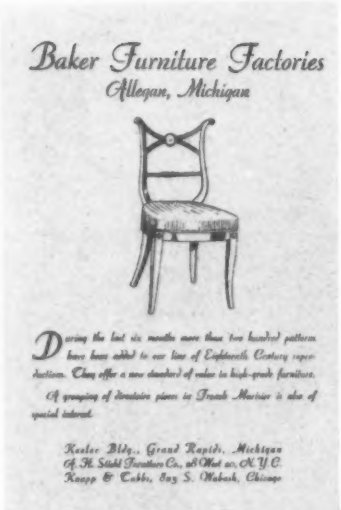
Beyond the immediate concern as to wall and floor coverings, furniture and chandeliers, the up-to-date interior planner correlates his indoor schemes with outdoor living in those cases where the home has large window areas.

Moreover, he expects to have a voice in the color selections for the home's exterior.

New York Times—
April 21, 1957.

HOLLIS S. BAKER

Salute to Our 25th Year



Baker advertisement which appeared in Interior Design, 1932.

Baker Furniture, Inc.

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FOR THOSE WHO APPRECIATE THE FINEST

Grand Rapids 2, Michigan
April 18th, 1957

Mr. Harry Anderson
Interior Design Magazine
201 East 56th Street
New York, New York

Dear Harry:

One of the best things about the 25th Anniversary of INTERIOR DESIGN is that it is an occasion to celebrate youthful maturity, and not doddering old age.

We can both look back to the period of twenty-five years ago as a momentous one in many ways. Not only was it the time your fine magazine was founded, but in the autumn of the same year our Manor House was opened in New York at 22 East 67th Street. One year earlier the A.I.D. had been organized, and one year later our furniture plants were moved from Allegan, Michigan to Holland, Michigan. (And a national bank holiday was declared!)

INTERIOR DESIGN has been a continuing force for good, a valuable ally of the profession of the interior designer, and the manufacturer of good furniture. We look forward to your continued success and our friendly association for another twenty-five years.

Sincerely yours,

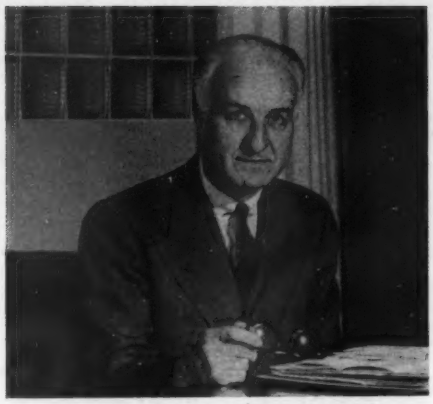
BAKER FURNITURE, INC.

Hollis S. Baker

HSB:VAB

Chairman of the Board

Baker advertisement in the current issue of Interior Design.



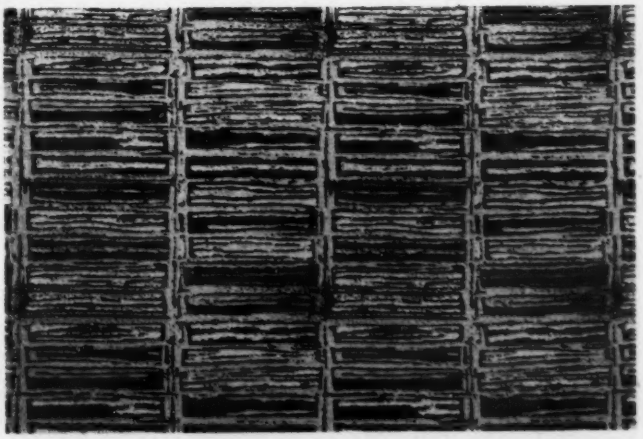
GEORGE A. BOMANN, JR.

There have been many changes in the picture of our industry since April 1932 when your publication was first introduced. In the ensuing years, INTERIOR DESIGN has done a splendid job in pacing these changes both editorially and by its policy of presenting to the interior designer-decorator the best in ideas and products. This we believe is a sound business principle which we subscribe to.

We were enthusiastic at the inception of your first publication and were most happy to give our support to it at that ime. Our faith in the job you could do was well founded and we extend our best wishes for the continued success of INTERIOR DESIGN.

GEORGE A. BOMANN, JR.
President
J. H. Thorp & Co., Inc.

Chinese Peony: A design so beautiful that it is as appreciated today as it was more than 25 years ago.



Tambu: A design of today, so usable that a long life for it is indicated.

Three Flights Up

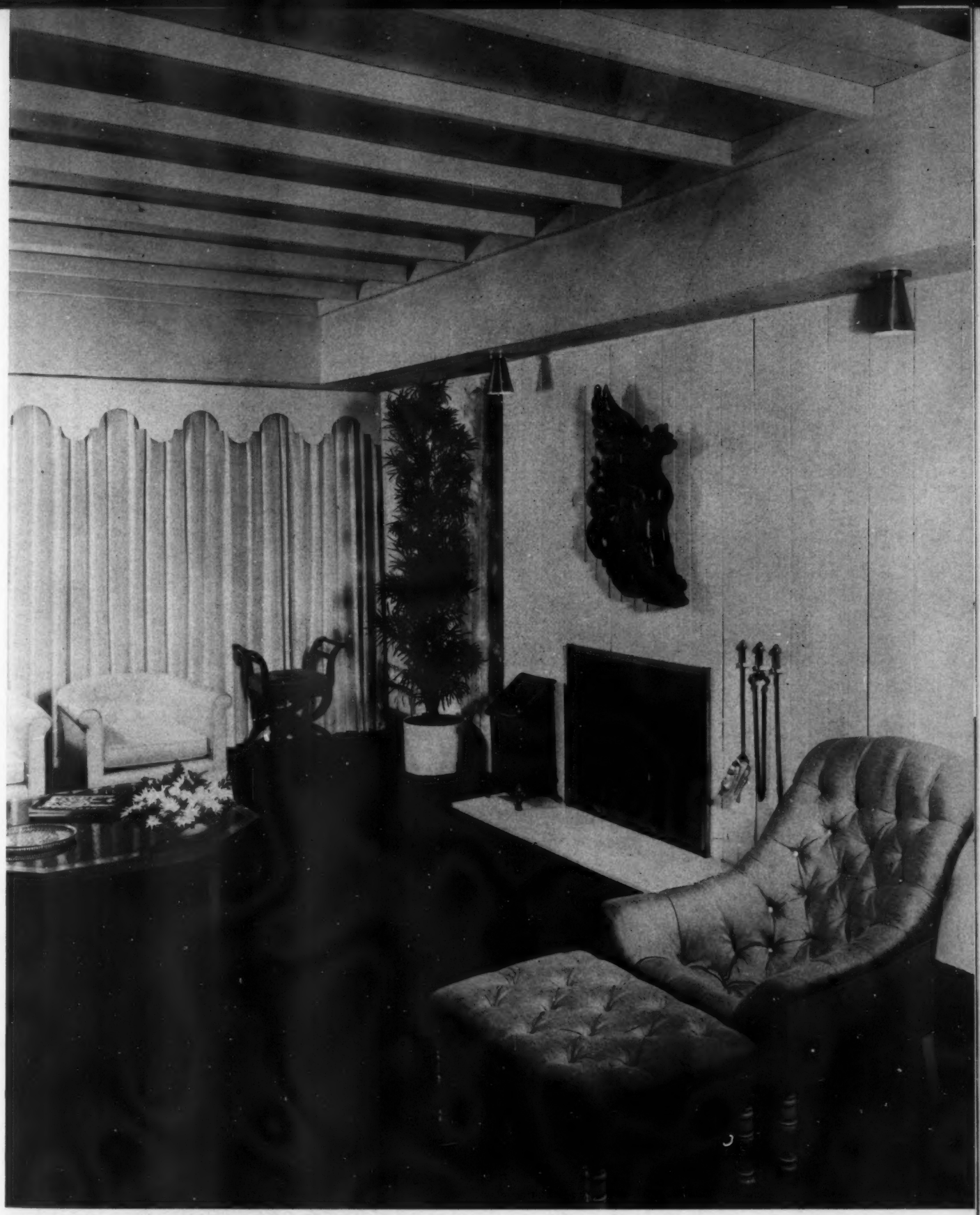
On the top floor of an old brownstone house in New York's Greenwich Village, John Muller, A.I.D., and Raymond Bachich, who represent two-thirds of the interior design team Muller-Bachich-July, have turned a shabby and typically turn-of-the-century interior into the delightful living spaces shown here. Messrs. Muller and Bachich rented the apartment while working with the Decorating Department of B. Altman & Company, and since that time the interiors have undergone several phases of decoration including a turn at early American. Architectural changes have also been numerous, and the final result as shown on these pages is a happy combination of antiques and contemporary furnishings, a style best described as eclectic, and the layout is one which creates a feeling of spaciousness and intimacy at the same time, geared for comfortable living and entertaining.

The color scheme of the apartment is set at the entrance hall which is actually the stair landing from which the apartment is entered. Against white walls, painted espalier trees in black and gray grow out of peacock blue pots, accented with citron yellow, the predominant color inside the apartment. The rather narrow landing is seemingly enlarged by the diagonal design of black and white tile floor, and an exterior effect is created with simulated bricks on one wall.

Entrance hall is given greater visual width by diagonal design of Robbins black and white vinyl tile floor, and outdoor feeling with simulated white brick walls; espalier trees are painted in black, gray, citron yellow and peacock blue introducing color scheme inside; Newall Art bench in Lehmann-Connor white fabric; brass knocker, Charles McCarthy; door panels outlined in black and gray.

Inside, one faces the living room fireplace, completely remodeled with four inch wood strips forming a paneled effect around a white marble hearth and the fire opening framed in polished brass. A high, center skylight has been closed off with sheets of white Fiberglas above citron-colored beams which shut out unwanted drafts yet permit daylight to come through. Except for the fireplace wall which is painted white, walls, soffits and ceiling are all painted citron yellow, a warm contrast to charcoal gray wall-to-wall carpet. Upholstery fabrics are in tones of gray varying from a textured charcoal on the sofa to pale gray silk on a scoop chair and ottoman by the fireplace. Citron yellow silk upholstery on a pair of club chairs by the sofa is repeated on the desk chair, while peacock blue creates a bright accent note in pillows and the seats of a pair of game table chairs at one end of the room.

A rather difficult room to design because of its dimensions—approximately 27 feet long by 15 feet wide—the interior escapes the fate of seeming long and narrow by careful arrangement of furniture groupings. Planned to offer an openness so that many people can circulate, the arrangement also provides several seating groups for conversation or



Dennis Purse

Fireplace wall in living room faces entrance, is paneled in 4" wood strips accented by carved wood griffin; brass molding around opening, by Edwin Jackson; chair and ottoman by Imperial Craftsmen covered in gray raw silk with white pearl buttons; skylight has been closed off by translucent Fiberglas panels executed by Jack Morris; charcoal gray carpet used here and in study is Wunda Plush ordered through Eastern Floors and installed with Ozite underlay.

Conversational grouping opposite fireplace features Urban sofa in Thorp charcoal gray fabric, pair of Widdicomb tub chairs in Scalamandrè citron yellow silk, and octagonal coffee table designed by John Muller and executed by Joseph Bordiga; curtains of Scalamandrè white silk; accessories include Lantin & Farhardi wall plaques, David Weiss glass jars, David Roffee brass bucket. View of living room looking into study (below) shows contemporary fliptop table designed by Mr. Muller as game or dining table; Urban spindle back chairs are lacquered black, have Thorp peacock blue cushions; antique Venetian desk is painted citron yellow of walls and striped with gray and white.

enjoyment of the open fire without causing any one group to seem isolated. Several of the pieces used here and elsewhere in the apartment, including a handsome octagonal coffee table and a game table, are original designs by Mr. Muller who, in addition to his work as an interior decorator, designs furniture for several leading manufacturers.

The adjoining study with its quiet, airy feeling is designed for reading or working but can also be used for entertaining smaller groups of people. Here, grays and white are the major colors with touches of citron yellow and peacock blue. A dado, extending around the room, is painted the same citron yellow of the living room; walls and ceiling are white; upholstery fabrics include a black and white texture, and a black, gray and white stripe. Since this room actually joins the living room, the same charcoal gray carpeting is continued as a unifying element.

A striking window treatment consists of shaped valances cut out of wood, painted white and edged with black striping, framing draperies and café curtains of white broadcloth trimmed with black, white and yellow fringe. A desk, placed at right angles to the bookshelves for ready access to reference books and drafting supplies, forms a convenient boundary to a conversational grouping with sofa, chairs and ottomans.

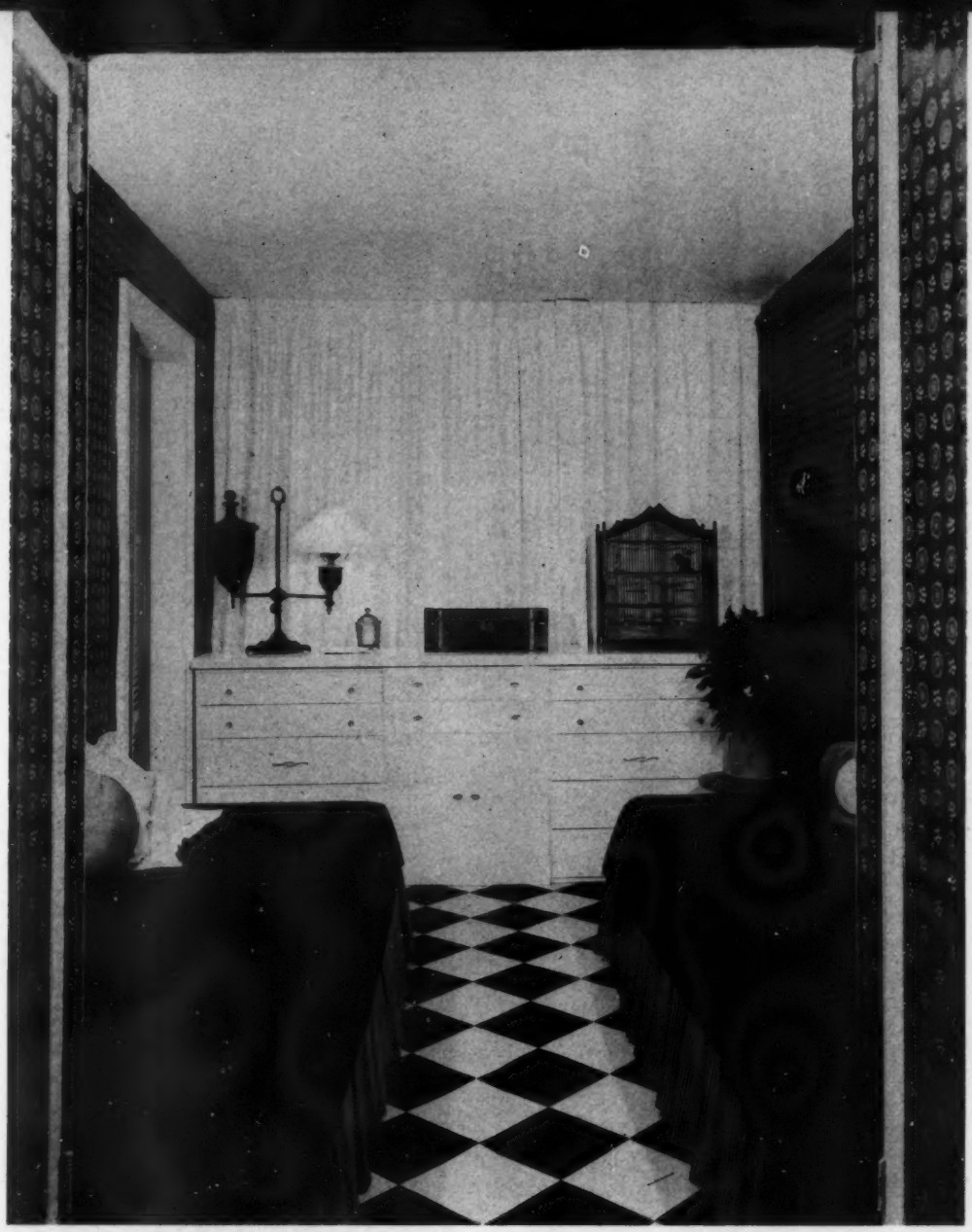
Specially designed desk in study made by Green Metal Works with black iron base and fruitwood top also doubles as small dining table; white lacquered chair with Kravet striped upholstery was redesigned from old piece; shaped gray silk skirts of ottomans repeat motifs of window valances of white wood edged in black; draperies and café curtains of Jofa fabric are trimmed in Consolidated black, white and yellow fringe; Victorian wall lamp from Reed-Karen; antique globe, Narefsky.

Several pieces in the room reflect the owners' ingenuity in redesigning seemingly worthless cast-offs or adapting simple, unpainted furniture to create original and unusual designs. Examples of this include a tall chest of drawers made from three unpainted units which have been joined together, lacquered white, and trimmed with brass hardware. Another adapted piece is an old Victorian spindle chair which was cut down, lacquered white, and endowed with modern comfort by foam rubber cushions.

The small size of the bedroom posed a difficult problem both as to color and plan, for it was necessary not only to utilize all available space for storage, but also to expand the room visually through the use of color. The latter is achieved with a black, patent-leather finish wallpaper relieved by small white motifs which gives an effect of indeterminate space; the diagonal design of the black and white vinyl tile floor also contributes to this effect. Built-in units under the windows provide storage for clothing and conceal a television set on casters which can be wheeled into the study when desired.

Here is an interior full of ideas which have both character and distinction; it not only reflects the personality and talent of the owners but is also a credit to their profession.

High chest of drawers in study was assembled by Joseph Bordiga from unpainted units, lacquered gray and trimmed with brass; Knoll sofa in Kravet black and white texture is used with fruitwood end and coffee tables designed by Mr. Muller; view of early New York is from Old Print House.



Small bedroom is given greater visual width by diagonal design of Robbins black and white vinyl tile and Pippin Papers glossy black wallpaper with overall motifs in white; storage units under windows with Jofa white curtains are lacquered white and topped with milk glass; center portion conceals mobile t.v. set; bed coverlets of quilted black Glosheen are used over turquoise striped dust ruffles; lamp from Reed-Karen; accessories are antique. Alcove (left) with Doris Dessauer bench has built-in closet space, provides dressing area; white woodwork and painted bamboo mirror contrast strikingly with Pippin Papers black and white wall covering.

The Hotel Sheraton

Hotel Sheraton as seen from Pennsylvania Blvd.

The change in the familiar Philadelphia skyline is due to the Hotel Sheraton, located in Penn Center—a modern urban development—and occupying the block on Pennsylvania Boulevard between 17th and 18th Streets, the newest major hotel and the first to be erected in Philadelphia in thirty years. The Sheraton towers twenty-two stories high, forming a shining beacon to visitors and tourists, contains a thousand rooms and cost $16,000,000 to complete. It is the forty-fifth in the Sheraton Corporation's network of hotels throughout the country. The rectangular structure was designed in the contemporary articulated style of architecture by Perry, Shaw, Hepburn & Dean, of Boston. Mary Morrison Kennedy, the Sheraton Corporation's own architect and vice-president in charge of interior decoration and architecture, was the interior designer.

There are three street entrances to the main lobby, which measures seventy feet long and fifty-four feet wide, faced with white Italian marble and having a Venetian glass mosaic on the walls. The flooring is sea-green terrazzo patterned with aluminum and partially covered by carpet, and the main desk is made of black marble, supported on stainless steel legs. Two arcades open off the lobby, one leading to the Indian Queen Tavern and shops, the other to the Cheshire Cheese Chop House and the Minute Chef restaurant. Also off the main lobby are plate glass doors leading to a white marble, red carpeted staircase and moving stairs to the Grand Ballroom on the second floor.

On the opposite wall at the head of the stairs is a beautiful Venetian glass mosaic, to the left of which are glass doors to the Grand Ballroom, a vast room accommodating more than 1,600 for banquets. Three decorative sculptured chandeliers in bronze and colored glass, with motifs representing the Signs of the Zodiac, are capable of dramatic lighting effects ranging from candleglow to brilliant illumination. To the right of the staircase is the Café Carême, the hotel's gourmet dining room featuring classic French cuisine, decorated in elegant contemporary Parisian style and seating 125 about a small dance floor.

Opposite the Café Carême is an intimate Cocktail Lounge, entirely in a contemporary style of décor, very colorful and very *soignée* in its decorative treatment. Adjacent is the Town Room Restaurant, featuring American cuisine, which is decorated in a modern adaptation of Pennsylvania Dutch décor with a mural and illuminated fiberglas walls.

Another staircase and moving stairs lead to the third floor with its terraced balcony, executive offices and function rooms in individual styles of decoration, including the Delaware Suite with murals depicting historical scenes of the Delaware Valley; the Connie Mack Room decorated with murals depicting scenes in the life of the Philadelphia baseball manager, with the carpet woven in a miniature baseball diamond; the Pennsylvania Railroad Ballroom decorated with semiabstract murals dealing with the history of the railroad; and finally, the Constitution and Independence Rooms, featuring wall-size enlargements of the Declaration of Independence and the Constitution, supplemented with stands of arms, eagles, flags and red and white striped doors.

Several outstanding artists were commissioned to decorate key public and private rooms. They include Francis Scott Bradford, dean of American painters, who painted the mural for the Pennsylvania Ballroom; Anton Refregier, muralist responsible for the unique decoration of the Connie Mack Room and special rugs in the main lobby; John Rhoden, sculptor, who designed the galaxy composition for the suspended grand staircase and the

Text continued on page 88

Interior Designer
Mary Morrison Kennedy

William F. Howland

Decorative bronze and copper screen by John Rhoden, at entrance to grand ballroom, follows graceful curved stairway covered with Mohawk cherry chenille carpet with Lurex gold thread.

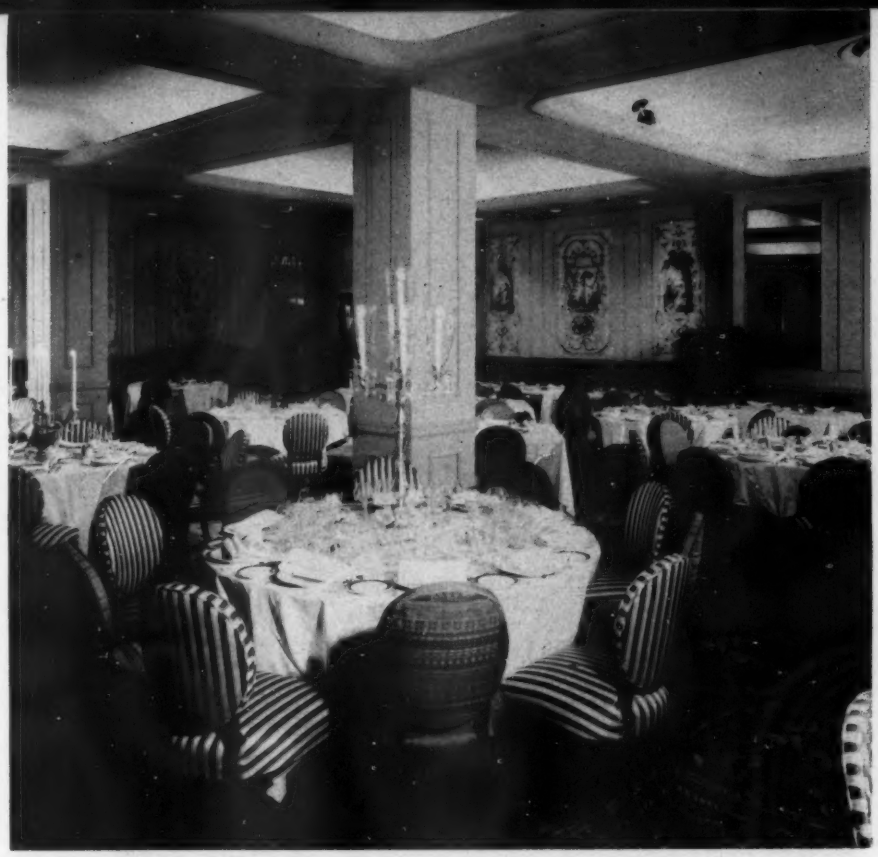
View of lobby, showing front desk on brass supports, efficient lighting and specially designed Mohawk rug with Foam Tread underlay.

William F. Howland

Terrace of Indian Queen Tavern gains additional interest from canopy of Laverne Fiberglas stripe, and mural by Lumen Martin Winter depicting original Indian Queen Tavern; furniture from Lee L. Woodard Sons.

Delaware Valley Suite, which can be divided into three rooms or used as one large room, features decorative panels by Anton Refregier; upholstered stacking chairs from General Fireproofing Co.

Hotel Sheraton



William F. Howland

Café Carême, formal room for gourmet dining, is delightful with colorful murals in Huet style alternated with mirrors; woodwork is soft green, and Ullian chairs upholstered in French blue and white striped fabric contrasts with Scalamandrè cherry strié taffeta draperies, the colors reiterated in Louis XVI carpet by Mohawk; Iroquois china, Reed & Barton silver.

Murals by Lumen Martin Winter, in Town Room cocktail lounge, depict Pennsylvania Dutch scenes; John Stuart heart-shape chairs are covered in green leather, Mohawk carpet is in spatter pattern of beige, green and tan, with U.S. Rubber underlay; left wall is treated to resemble shoji screen.

William F. Howland

William Howland

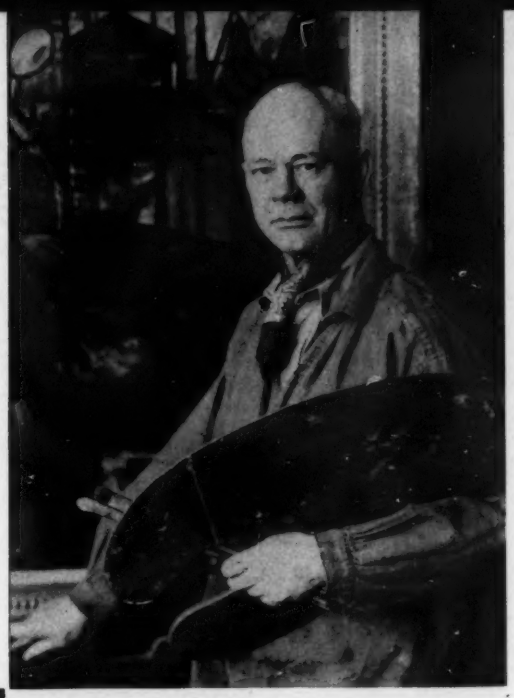
Constitution and Independence Rooms have walls painted by Lumen Martin Winter in parchment color bearing enlarged sections of documents contrasted with white woodwork; colorful flag décor, red and white striped doors, and Lees carpet design in gold and blue contribute design interest; chairs from General Fireproofing Co.; curtain fabric by Scalamandrè.

Jules Schick

Indian Queen Tavern bar, above, has oak sheathing in dark finish; bar, with objets d'art of the period, and stools are from Friel Bernheim.

Ye Olde Cheshire Cheese, left, replica of London bar, has dark paneling lightened by old steel engraving and colorful leaded glass; Friel Berhheim supplied bar, bar stools and chairs with cherry leather upholstery.

Artist Lumen Martin Winter, who painted murals in Town Room, The Indian Queen Tavern and the Constitution and Independence Rooms.



Artist Francis Scott Bradford, dean of American mural painters, who painted mural for Pennsylvania Ballroom.

Artist Anton Refregier views his wall decoration in the Connie Mack Room.

Sculptor Sally Swan Carr is shown with her mahogany woodcarving for The Indian Queen Tavern, version of publick house of Colonial times.

Sculptor John Rhoden, creator of galaxy screen for suspended grand staircase, and mobile chandeliers in grand ballroom.

mobile-chandeliers of the Grand Ballroom; and Lumen Martin Winter, artist, who painted the murals for The Indian Queen, the Town Room, and the Constitution and Independence Rooms; and Gyorgy Kepes, who created the Venetian glass mosaic at the head of the staircase on the ballroom floor.

From the sixth through the twenty-first floors are the guest rooms and suites, opening off block-long center corridors—longest in the world—and all outside rooms, with no window overlooking another anywhere in the hotel. All the guest rooms are decorated in half-a-dozen different variations of modern efficiency in furniture layout and color schemes, with the exception of those special suites furnished with antiques, all furnishings representing the work of the finest American and Danish designers.

The top floor of the hotel is made up entirely of luxury suites, all with color t.v., including the beautiful Presidential Suite at the east end with its private foyer, wood-paneled living room with marble log-burning fireplace, dining room, study, three bedrooms, two bathrooms, kitchen and pantry, and outside private terraces running the entire length of the suite on either side. Every room on this floor is connected so that they can be easily converted into large suites, and entire areas can be isolated by interchangeable doors placed at strategic points in the long corridor.

One wall of bedroom in luxury suite is covered in Denst & Soderlund wallpaper in net design as background for Dunbar furniture in walnut finish; bedspreads of Cohn-Hall-Marx celadon green fabric were specially designed; all drapery and curtain work throughout by Art Upholstery Studios, fabrics flameproofed by Perma Dry.

Unique decorative quality of living room of luxury suite is attributable to contemporary furniture in black lacquer from Dunbar, who also supplied brass cocktail table with tile top; curtains of Quaintance fabric, carpet is Lees, and lamp is from Norman Perry.

Jules Schick

William F. Howland

Focal point in living room of Presidential Suite is handblocked French wallpaper, c. 1780, the colors repeated in Scalamandrè curtains and blue upholstery fabrics and James Lees carpet; lamps and furniture are antiques from Sheraton Service Co., the upholstery by Ullian Co.

Dining room of Presidential Suite is paneled and painted; antique mahogany furniture, including tall clock made by Richard Miller in 1786, is contrasted with upholstery fabrics and carpet, gilt accessories and crystal chandelier.

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Hotel Sheraton

Living room of luxury suite in contemporary style has Denst & Soderlund gold wallpaper overprinted in bittersweet; beige of Lees chenille carpet is emphasized by Boris Kroll amber curtains and Thorp bronze draperies; Dunbar desk, other furniture from Risom; floor lamp, Stadler-Neuwirth; table lamp on chest of drawers by Norman Perry.

William F. Howland

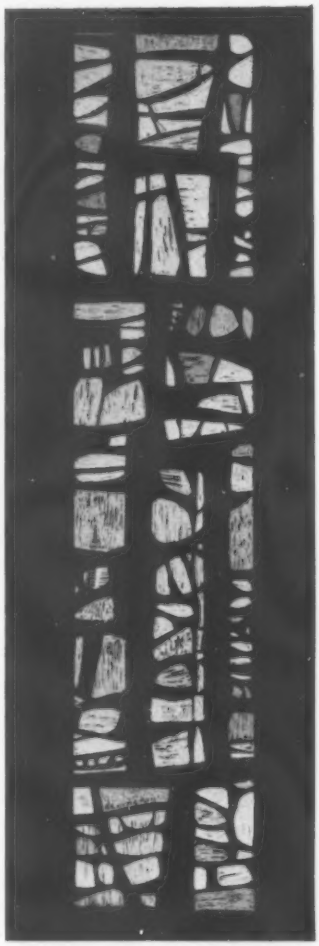
Typical double studio room has three walls painted gray and one spattered in tones of blue harmonizing with draperies of Laverne Fiberglas, walnut desk, with Parkwood surfaces, and rocker are from Keller; sofa-bed by Simmons, tables by Risom, and armchair from John Stuart; lamps from Stadler-Neuwirth.

Room in contemporary style has walls with Denst & Soderlund wallcovering, black ground combined with turquoise and sapphire, complementing Lees carpet; Knoll drapery fabric has black, cobalt and Sèvres green pattern on white for contrast; Knoll furniture.

Jules Schick

Luxury suite is notable for attractive Widdicomb furniture in contemporary style, its light woods and beige and coral upholstery fabrics harmonizing with vibrant background of Denst & Soderlund gold wallpaper overprinted in bittersweet, Lees beige chenille carpet, and Boris Kroll curtains in amber and tangerine.

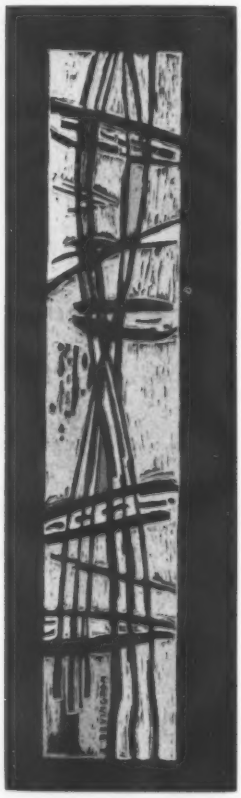
Bedroom of luxury suite has Widdicomb furniture, handsome with matched walnut graining in satin finish, its sheen repeated in beige silk surface of Denst & Soderlund wallpaper; carpet is Lees.



Modern stained glass window, set in deep reveal, designed by Mariette Bevington.

Contemporary Trends In Stained Glass

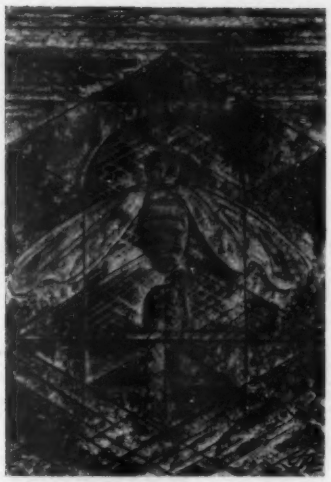
I. Mariette Bevington



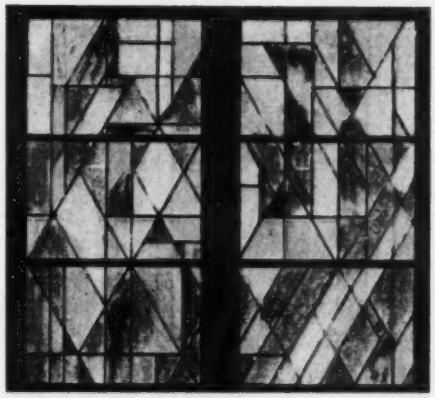
Abstract design in colorful glass by Mariette Bevington.

After five years of study in the U. S. and another five years' work in London, a center of stained glass craft for seven centuries, Mariette Bevington, designer of stained glass at 26 Gold Street, Yonkers, N. Y., is offering the benefits of her research and experience in the creation of beautiful, dynamic stained glass windows in the modern manner for interior designers and architects. Mrs. Bevington has kept pace with the contemporary trend of using materials for their own sake, so that instead of merely creating pictures in glass, the material itself is exploited in unusual but effective ways for use in homes as well as commercial buildings. (An example of Mariette Bevington's dynamic designing in stained glass was shown in full color on the cover of the December INTERIOR DESIGN.) For residence interiors, stained glass panels—lighted from the back—can be extremely effective in an area needing both light and decoration; or smaller wood-framed panels, portable and free-standing, can be placed near a lamp evenings or at a window during the day for a rich effect in transmitted color. For austere entrances of commercial buildings even a small stained glass panel can do much to lend warmth and color to a formal, impersonal lobby; or a stained glass frieze utilized as part of a building facade would provide an arresting sight when lighted at night, and lend opulence to the interior by day. In cost the medium compares very favorably with mosaics. Still another possibility has been developed by this versatile artist by casting ordinary thickness glass into concrete blocks laid with mortar, like ordinary bricks, to form a decorative wall pierced with colorful openings of glass either as part of the building, or as a garden wall.

"Nativity," design in stained glass for church window, by Mariette Bevington.



Bee and beehive motif in modern glass, designed by John Nickelsen.



Section of stained glass window in modern arrangement of jewel tones, by John Nickelsen.

II. John Nickelsen

Stained glass today can be not only a decorative attribute to a decorative scheme but an integrated part of its dramatization as well. For it is rapidly becoming a renewed and lively artistic representative of our day and our times. Particularly for interior decoration. It is the duty of the designer—within his technical limitations and their resultant forms—find new ways and new solutions to new problems, and working with stained glass is an outstanding example. Designs in stained or etched glass by John Nickelsen, 155-17 Sanford Avenue, Flushing, Long Island, are found in many of the country's notable churches, schools, banks and museums, even at West Point —not representatives of a forgotten art, but vital, integral parts of the interior decoration. And interior designers are offered opportunities in creating original designs in stained glass in their own work, where an unusual effect is desired. For, as Mr. Nickelsen has proved in years of activity in the craft, stained glass can be an element of improvement for any architectural or interior design project, since stained glass in windows can be light, medium or deep in color without any daylight loss, and with an added sparkling effect either muted or rich in tonal quality. With fluorescent lighting, of course, new opportunities in decoration with stained glass—from designs by Mr. Nickelsen—are afforded, both during the day and night in auditoriums, banquet halls, hotel dining rooms, winter gardens, music rooms, ships and theaters.

Section of stained glass window designed by John Nickelsen for church on Long Island.

Decorative phoenix panel, modern stained glass in flaming color, by John Nickelsen.

III. Leon Gordon Miller

Contemporary architecture offers opportunities for new interpretations in the use of old media, calling for a vigorous approach in terms of contemporary art and in adaptation of the materials. The translucence and depth of color obtained by the transmission of light through glass can be used to evoke powerful emotional responses. This was recognized in the past where stained glass and religious structure were thought of as inseparable. Today stained glass is not confined to this single area, but is used in commercial buildings as well. In the history of the arts it is not unusual to find creative persons interested in many facets of creative work. Leon Gordon Miller, 811 Prospect Ave., Cleveland, Ohio, works in the field of design, in numerous fine art forms such as painting, print-making, sculpture and stained glass. In addition to creating the three stained glass windows shown here, in a series of seven depicting the story of the Creation, Mr. Miller was commissioned to design the eternal light, minorah, ark curtain and other decorative items for a particular structure, the Temple on the Heights, Cleveland. Both as an artist and as a designer he feels that the design, or creation, of these decorative elements, whether candelabra or comparable items suitable to any kind of structure, should all be approached as a tremendous potential for art expression. The use of stained glass, for example, is more than the addition of color to architectural fenestration; it is a valid and important creative art form. This, like other old art forms such as mosaic and frescoes, requires restudy by the creative artist today. The architect and interior designer are already aware of its contemporary potential.

Three stained glass windows, of a series of seven depicting the story of the Creation, as designed by Leon Gordon Miller.

Melanie Kahane, A.I.D., creates decorative interest with an architectural treatment of Venetian blinds in glowing yellow as background for built-in bookshelves; Murals, Inc. new Yucatan stone wall adds design and texture interest to room with M. Mittman sofa beds in Stapler copper, yellow and saffron stripe, harmonizing with saffron painted walls and Amtico terra cotta vinyl tile floor; end table, Cassard & Walker; desk chair, Janet Rosenblum; lighting fixture, City Knickerbocker; accessories, David Weiss; Beemak brass stools from Luten-Clarey-Stern.

Venetian Blinds: a New Look

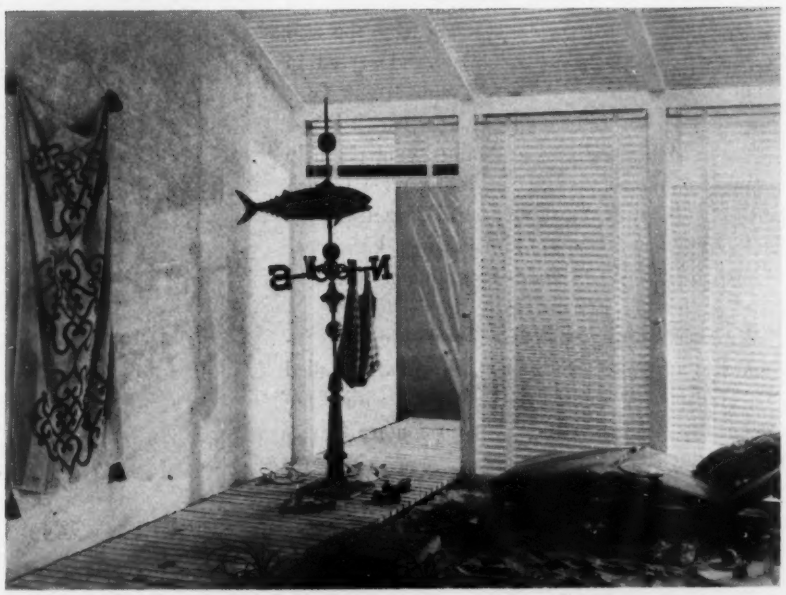
To dispel the notion that Venetian blinds are purely functional, and possibly a little drab in serving that function, The Venetian Blind Institute recently sponsored an exhibition of rooms to show that, if used with imagination and taste, blinds can be a highly decorative element in a design scheme. And by employing the talents of five interior designers to create the rooms, the Institute also suggests several possible uses for blinds in addition to the usual one of controlling light. Even this latter purpose is not always best accomplished by merely hanging Venetian blinds in a window, for as these rooms show, a planned arrangement of blinds is often necessary for optimum control of light. Interesting suggestions for other functional uses of blinds include a divider between living and dining areas in a penthouse apartment, an unusual architectural treatment with blinds as a background for adjustable bookshelves, and a continuous window wall treatment in which slats are extended onto the ceiling as a fixture for indirect lighting. Several of the rooms also point up the added attractiveness of using Venetian blinds in one or more of the many colors, textures and patterns in which they are now offered.

In a small executive office, Gerald Luss of Designs for Business, Inc. uses Venetian blinds in a floor-to-ceiling treatment extending the slats three feet into the ceiling as a fixture for indirect lighting; white blinds, beige carpet and Mauretania Fabrics natural wool upholstery on swivel chair with Lackawanna leather seat are pleasing contrast to bright color notes of Bruce Rodgers orange and olive green striped cotton (from Jack Lenor Larsen) used on Lehigh sofa, Rancocas royal blue and black tweed on pull-up chairs, and Thaibok pillow fabrics; lighting includes Lightolier dome fixture, Swivelier back lighting and George Tanier wall lamp.

C. Eugene Stephenson, A.I.D., uses white Venetian blinds and tapes in an angular arrangement for window light control in a Cape Cod family room; placement of blinds is planned to take advantage of sun in any position; Schumacher wallpaper in tones of blue and antique red provides interesting frame for window, the color repeated in daybed fabric; light blue Needletuft rug by Cabin Crafts; upholstered chair and ottoman, Dunbar; wall lamps, Hansen; fireplace accessories, Edwin Jackson.

Isabel Barringer, A.I.D., uses Venetian blinds as a divider between living and dining areas with slats and tapes in several tones of blue, correlated with blue ceiling, blue-green Scalamandrè curtains, white walls and Needletuft rug; all furniture from Dunbar, the table set with Georg Jensen glassware. Haviland china, Stein Doblin Belgian linen and Towle silver; ebony lamp from Heifetz; flowers, Trepel.

White Venetian blinds flecked with gold are used by Emily Malino in this attractive cabaña setting with cords fastened by miniature brass hands from Chodoff Antiques; bright color notes include panels of orange gauze between the rafters, magenta colored felt from Central Felt & Fabrics Corp. used as upholstery on Van Keppel Green chaise from Edward Roffman; weather vane from Helena Penrose adds bizarre touch. Tropical planting from Richard Gares.



La Rue Du Ville

The motivating factor leading to the installation of the charming "La Rue du Ville" restaurant designed by the Walter M. Ballard Corporation of New York is an elementary economic one. Located on a balcony overlooking the lobby of the Penn-Harris Hotel in Harrisburg, Pennsylvania, the space housing the new restaurant was formerly rented to a stock brokerage firm at $2400 a year, a sum scarcely sufficient to take care of maintenance. After its first year as a restaurant, combined sales from food and beverages exceeded $100,000, a sizable increase to say the least, especially in view of the fact that the Penn-Harris has four other profitable restaurant operations.

The idea for the restaurant's highly stylized decoration originated with the hotel's progressive-minded president, Franklin Moore, a founder member of the International Hotel Association, now serving as president of the Inter-American Hotel Association. Having traveled extensively and seen all types of hotels the world over, Mr. Moore runs his hotel on the philosophy that "there isn't any substitute for good decoration, and particularly for decoration using special motifs around which something unusual can be built; in a restaurant, it should be something that people can look at and enjoy with their meals." Guests at "La Rue du Ville" have much to observe as they sit among surroundings reminiscent of a Continental sidewalk café with stylized murals by artist Charles Cobelle depicting typical French building facades, the roofs, doors and windows projecting from the wall in plaster relief. Drinks are made and served in front of guests from a flower cart-bar; the floor resembles cobblestone; artificial trees, street lamps and spot ceiling lights on dimmer controls help create the illusion that one is dining on a French sidewalk. The name "La Rue du Ville," incidentally, while not being correct French, was knowingly selected by Mr. Moore for sake of euphony and also because it could be copyrighted.

For guests who prefer a more secluded and intimate atmosphere, a smaller dining area called "La Maisonette" adjoins the restaurant with decoration also French in style, but on a more formal and elegant scale.

Entrance to "La Rue du Ville" restaurant, above, is through cast iron gate and picket fence custom made by Neil H. McInnis to create feeling of an old French chateau, enhanced by pair of artificial orange trees from Decorative Plant Corp. Painted flower cart, shown in lower photograph, is used for mixing and serving drinks, can be wheeled among guests; seating includes Molla white metal chairs and settees made by J. W. Fiske.

Restaurant interior depicts a French village street and sidewalk café with stylized building facades painted by Charles Cobelle, the store and hotel fronts actually built out from the wall with plaster; floor combines Armstrong and Congoleum-Nairn linoleum patterns to simulate cobblestones.

French building facades painted by Charles Cobelle provide charming background in "La Rue du Ville" restaurant with Chairmasters tables, Molla iron chairs upholstered in L. E. Carpenter turquoise Vicrtex and J. H. Thorp red and white plaid, treated by Perma Dry. ▶

Overall view of "La Rue du Ville" showing entrance to "La Maisonette" dining room in rear flanked by white shutters made by Louvercraft, the walls covered in Katzenbach & Warren simulated brick wallpaper; lamp posts and ornamental metal work by J. W. Fiske Architectural Metals, table and wall lanterns by D. Kojan lend authentic air to setting; ceiling is midnight blue with Century recessed lights on dimmer controls.

"La Maisonette", a separate room off "La Rue du Ville", is more formal in styling with paneled walls, Thorp printed fabric for draperies with Schumacher stripe for lining over Thortel Fiberglas sheer curtains; chairs, upholstered by Art Upholstery, alternate Thorp red velvet with Bristol blue and blue-gold textures, all fabrics processed by Perma Dry; carpet by James Lees; chandeliers, Nelson Bead. ▶

HOTEL
VINS
MOULIN ROUGE

Background for Furniture

In designing a showroom which not only represents furniture from numerous manufacturers but also offers several exclusive collections of its own, the decorator is faced with the problem of how to show each line impartially and still maintain a feeling of unity throughout. Marion Heuer, A.I.D., has ably solved the problem in S. J. Campbell's new floor—through showroom at 325 North Wells Street, Chicago. White walls, relieved by contrasts of walnut paneling or leather tiles, create a sense of spaciousness, and to enhance this feeling, furniture groupings are enclosed only by semi-partitions—a series of archways decorated with topiary trees to enclose a small dining group as shown in the photograph at right; or oiled walnut dividers to separate two groupings as seen in the setting on the opposite page. Vinyl tile flooring in black and white spatter pattern used throughout, except for occasional accent rugs or carpeted areas to help define individual collections, also adds to the bright and open quality of the showroom. Several types of window treatments lend variety to the space and also serve as distinguishing backgrounds for different furniture lines — matchstick bamboo blinds, sheer white curtains or a series of vertical panels painted in vivid colors. This new space on the 6th floor of the Exhibitors Building is in addition to the Campbell showroom in the Merchandise Mart.

Imported brass furniture by Ital-Art Company is shown in dining alcove enclosed by series of open arches with Pageant Papers "Topiary" wallpaper cutouts on blue-green background.

At entrance to showroom, contemporary breakfront and armchairs by S. J. Campbell Co. are grouped with Fabry side chairs and tables in oiled walnut, defined by Roy Williams custom rug in gold, white and yellow; ceiling fixture by Liteline Corp., wall paneling is walnut.

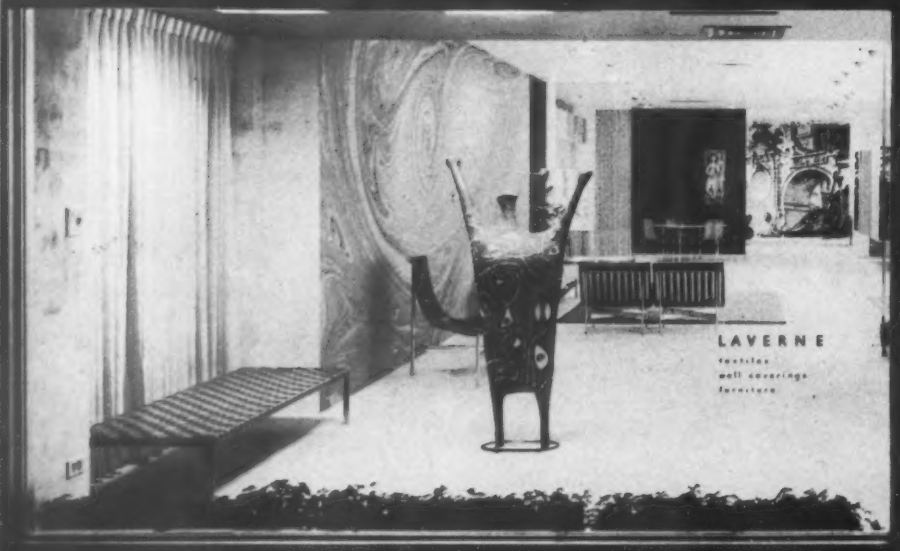
S. J. Campbell's "Overture Group" of seating and table designs by Henry Glass are shown against background of specially designed oiled walnut dividers; matchstick bamboo blinds provide light, airy background.

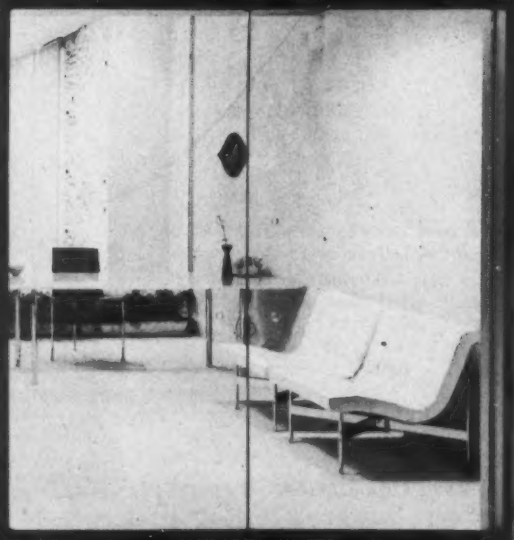
Designer's Showroom

In their new Chicago showroom on the sixth floor of the Merchandise Mart, Estelle and Erwine Laverne have created a seemingly infinite interior from a space measuring only 100 feet long and 20 feet wide. This magic has been achieved not by conjurer's tricks but by studied planning and skillful use of materials. Lighting, one of the most important features in helping create this effect, gives the impression that the showroom is bathed in natural light, a feat achieved by combining fluorescent lighting on one side with incandescent on the other. White backgrounds and neutral colors further enhance the spacious quality and also serve as a quiet and dignified foil for the Laverne collection of furniture, textiles and wall coverings which are subtly displayed in three areas. To the right and left of the entrance, the firm's new "Patina" textured wall covering in muted grays and white serves as a perfect foil for a pair of white leather covered chairs and a marble-top receptionist's desk. This leads logically to another furniture grouping set against the background of a huge "Marbalia" mural in warm grays and taupe, an interesting example of showing how a large mural need not be overpowering in color. A semipartition of white clay beads separates this area from the colorful display of fabrics beyond, and a special trapeze bar of transparent glass floats down from the ceiling for draping fabric lengths. At the far end of the showroom, a large Piranesi mural in black and white creates further an illusion of greater depth and infinity, so much so, in fact, that several unsuspecting clients have attempted to walk under its realistic arches. Hovering over this general feeling of spaciousness and restful quietude which pervades the showroom is an abstract sculptured figure, especially selected by the Lavernes as a symbol of joy and aspiration.

Sculptured figure by the Barrons lends playful note to showroom, symbolizes joy and aspiration; sliding panels, illuminated from behind, are used to display floor-to-ceiling fabric lengths, while glass divider with green planting on both sides, separates two areas without sacrifice of open feeling.

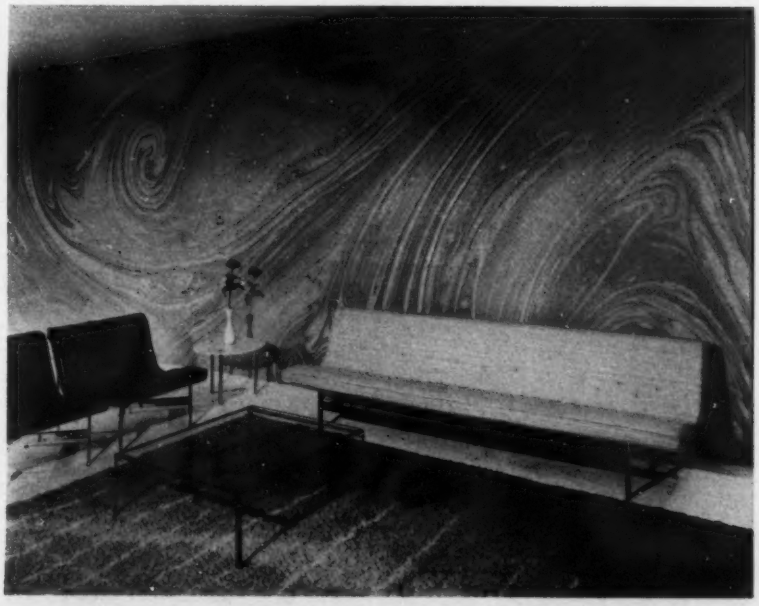
Looking into new Laverne showroom from sixth floor of Merchandise Mart, one gets impression that space is bathed in natural daylight, achieved by combination fluorescent and incandescent lighting by General Lighting; backgrounds of white or neutral tones and simply designed furniture groupings give feeling of spaciousness.





Alexandre Georges

Furniture grouping in foreground is defined by clay bead curtains which add note of mystery and mute colors of textile display beyond; charcoal wall in background, accented with sculptured wall treatment, serves as pleasing foil for dining group; in rear is Piranesi mural of unusually realistic qualities lending depth and feeling of infinity to showroom.



Area rug designed by Rowena Kostello and made by George Wells in soft tones of brown and greige helps define furniture grouping set against "Marbalia" mural wall covering, a single sheet measuring 33' by 9' 6", in warm neutral colors.

Designing For a View

The problem of creating integrated interiors by correlating new furniture with works of art and furnishings already owned by a client is illustrated here in the New York apartment of Mr. and Mrs. Virgil Stark as designed by Irina Klepper, A.I.D. of Wor-de-Klee, Inc. The Starks—mother, father and young son—enjoy family life as well as formal entertaining, and the apartment is planned to serve both purposes. Located on a high floor overlooking Central Park, the apartment offers an extensive view, and to take greater advantage of this natural asset, walls were eliminated between the dining and living areas, and one wall in the living room was moved back 12″ into the bedroom to give an even wider view and to offer a more spacious area for entertaining. Such architectural changes were possible because the apartment is rented on a co-operative basis, and the decorator was called in while the building was still under construction. The dining room is also geared for intimate family dining or entertaining on a formal scale with two round tables which can be joined by extension pieces to form a large oval. A large rug of Oriental design, owned by the client, determined the color scheme of the living room with textured grasscloth wall covering and soft yellow upholstery fabrics in a subtle Oriental design, all low in key to avoid conflict with the rug. An angled sofa and coffee table, specially designed by the decorator, help carry out the Oriental feeling, and one entire wall (not shown here) is designed to accommodate television, a bar and bookshelves.

Specially designed sofa upholstered in Boris Kroll yellow Oriental fabric is correlated in shape with lacquered coffee table made by Walter P. Sauer & Sons, faces built-in wall units housing books and television; walls in W. H. S. Lloyd natural grasscloth, desk made by Eric R. E. Schuster. In adjoining foyer, Katzenbach & Warren sculptured wall covering is reflected in opposite wall of smoke glass mirror.

Round dining tables with centers of Venetian glass and gold leaf can be joined by special extension leaves to form large oval; storage wall, a Wor-de-Klee design executed in Italy, is of rosewood and light mahogany with brass inserts; floor is red levanto marble; chairs from Altamira; chandeliers, Finland House; gold and white Fiberglas bouclé curtains from Laverne harmonize with Katzenbach & Warren wall covering rubbed in gold.

Master bedroom with walls covered in blue Tekko moiré paper, carpet from L. Jones, draperies of S. M. Hexter satin, bedspread of Boris Kroll Oriental fabric, has custom furniture made by Walter P. Sauer & Sons including 13-foot headboard covered in American Leather and built-in vanity unit of birdseye maple; floor-to-ceiling mirror reflects view of Central Park.

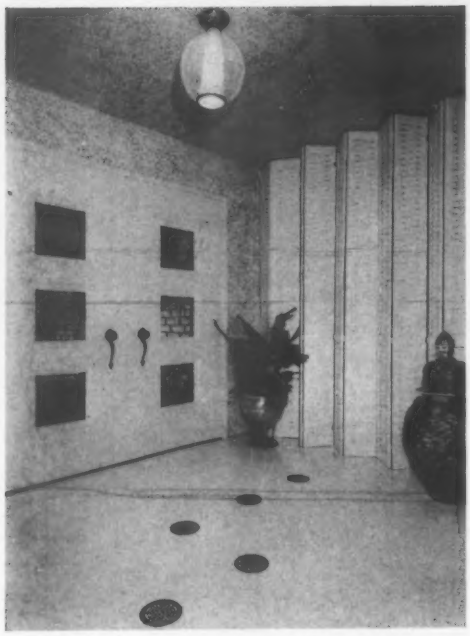
Better Offices in Wood

A national campaign to improve the design of office interiors got underway last month when the twin cities of Minneapolis and St. Paul officially proclaimed the week of April 22nd as "Office Improvement Week." The program was sponsored by a "Better Offices in Wood" committee composed of members from leading wood and office furniture associations and included the public showing of office interiors with awards given for the most outstanding, based on the committee's "four I's" test that a well-designed office will "impress customers, increase efficiency, improve investments and inspire confidence." The campaign also stresses the well-integrated office with correlation in both color and furnishings including flooring, lighting and architectural elements such as paneling, doors and windows. Other events scheduled by B.O.W. in their national promotion campaign include the design of an "Office of Tomorrow," an electronically equipped office with closed circuit television for plant operation, push-button controls and a wood interior which will be placed in the Museum of Science and Industry in Chicago; and "Office of the Month" awards to be given at national conventions of the various groups; and a "Woman's Office in the Home" designed for Arlene Francis by Ken White Associates. The interiors shown here were selected as being representative of "better offices in wood" which feature merchandise from members in the B.O.W. program.

Dual offices in a petroleum company designed by Gene Tomlins of Tulsa, Oklahoma can be divided with folding doors covered in white Naugahyde; two modular desk systems with L-shaped units in walnut by Jasper Desk provide work and conference space; B. L. Marble armchairs in foreground are covered in leather and Caro & Upright fabric; sofa by Michigan Furniture Shops in Stapler's smoke color texture is flanked by pair of Knoll end tables with Almco lamps; chocolate brown walls blend with Scalamandrè curtains in light brown and gold metallic stripe; carpet from Theodore Johnson is copper color; accessories from Buzza, Jr. and Art-Lore.

A desk and credenza from Standard Furniture's "Continental" line is nucleus of executive office by Design Department of Farnham's, Minneapolis, with swivel chair by Johnson Chair Co. in Lackawanna clay antique leather and John Stuart armchairs in Knoll beige texture; curtains are Isabel Scott orange and natural casement fabric; carpet from Theodore Johnson is contrasted with vinyl coated cork tile under desks; desk accessories, Sainberg Co.

In an attorney's office in Minneapolis designed by Barry Ashwell, Inc., walnut paneling on lower walls blends with walnut desk by Jasper Office Furniture and gold tint wall covering by Walltex; chairs are by B. L. Marble Co., the side chairs in Schumacher maple and gold tweed; Bigelow carpet is pine green, Niemann sofa covered in light green texture; lamp by Lightolier, lighting fixture custom made; furnishings were installed by Globe Office Furniture.



Foyer, by John Beresford, A.I.D., is keyed to adjoining areas, with Tropix-Weve wood folding screen affording ventilation and decorative interest; Studio of Lighting ceiling fixture is spun brass enclosed in glass globe, Amtico white vinyl tile floor has East Indian brass fret insets, and ceiling and walls are covered with Timbertone wallpaper in mottled gold metallic effect.

Live Better Electrically

The house presented here, created for the Home Builders' Association of South Florida and the Florida Power & Light Co., by Architects Houstoun & Ferguson, A.I.A., is outstanding in a community of outstanding houses because it holds so much of interest in such little space, fulfills today's demand for luxurious living and shows how indispensable decorative lighting is in interior designing. The interior designers who created the attractive rooms are as follows: John Beresford, A.I.D., foyer; Steve Steffen, A.I.D., living room, and Gates Meyers, A.I.D., girl's bedroom, both of Richard Plumer; James Merrick Smith, A.I.D., and James Mortimer Wills, A.I.D., family room, kitchen and patio; Haygood Lasseter, A.I.D., master bedroom; Carmen Graham, master bathroom; and J. Robert Justus, A.I.D., patio bedroom. The lighting, both decorative and practical, gives illumination exactly where it is needed, in exactly the right intensity by Luxtrol, used throughout. There are high fidelity equipment, radio and television available wherever they are desired, and in the kitchen there are an electronic oven for fast cooking, a built-in refrigerator, dishwasher and exhaust fan. Housekeeping chores are further lightened with the matchless convenience of an automatic clothes washer and dryer, ironer and water heater. For summer living there is air conditioning within the house, oil-fired heat exchanger for winter, which maintains a clean house and constantly comfortable atmosphere. And the well-lighted patio area is ready for fun, day or night.

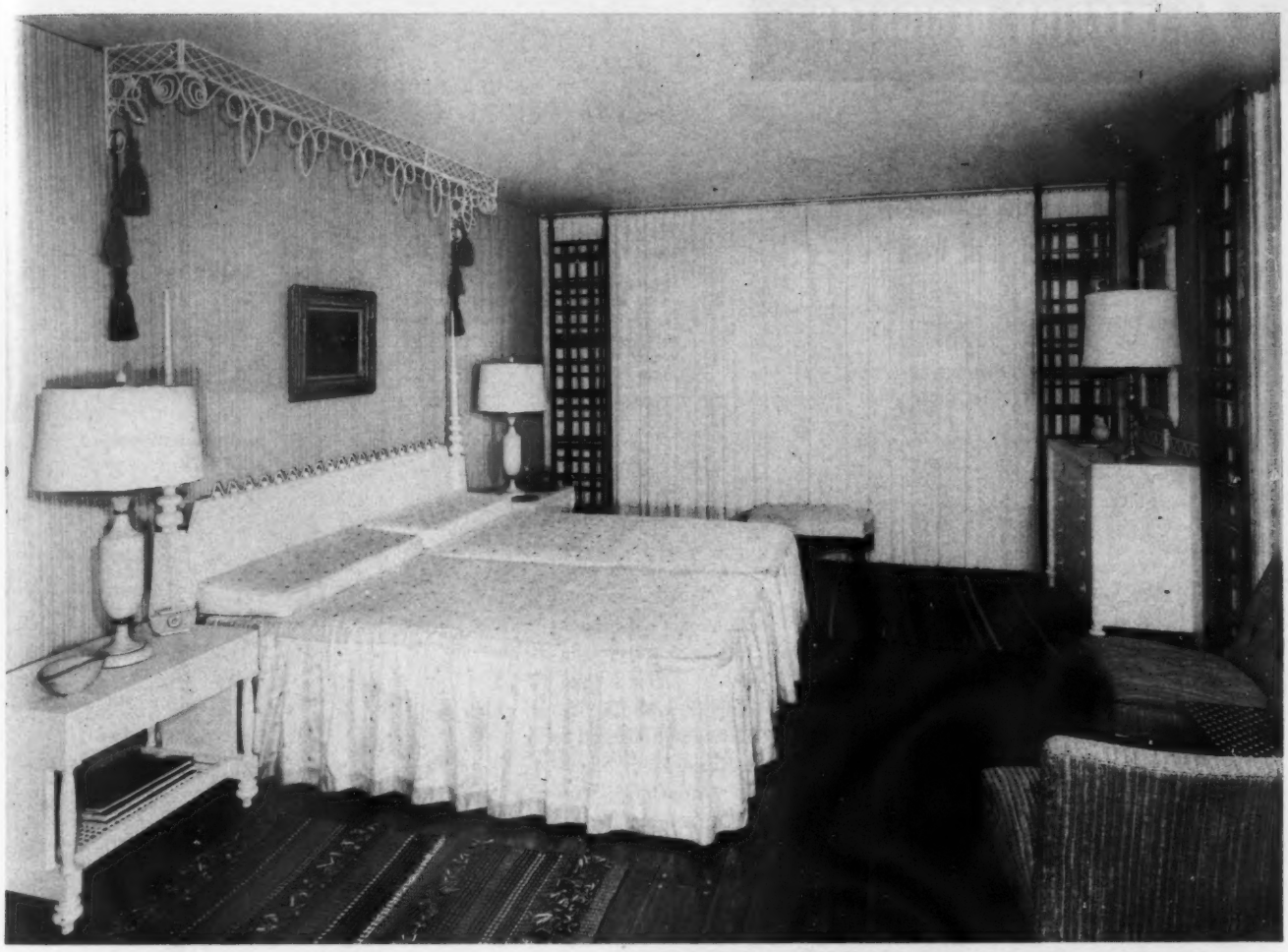
Patio, by James Merrick Smith, A.I.D. and James Mortimer Wills, A.I.D., has Dunan terra cotta tile floor and Sylmer processed upholstery fabric on Brown-Jordan iron and aluminum furniture; nested tables from George Tanier; hanging candelabrum from Dolphin Court, brass table lamps from J. Lowell Groves, and striped garden lights from Lightolier.

Living area, with adjoining kitchen and patio, by James Merrick Smith, A.I.D. and James Mortimer Wills, A.I.D., is the hub for family activities; window is screened with Magic City blinds, and walls of U.S. Plywood and Aristoflex confetti vinyl asbestos floor form background for colorful handwoven rug, Don Aberle foam rubber sofa-chaise longue in white Naugahyde, Grand Ledge chairs in Boris Kroll linen, and occasional tables with Formica tops by Dunbar and Mil-Mode; dining table from LeRiviere, has accompanying Italian walnut chairs from Paul Dotsenko, in Blanchard Bros. & Lane white leather; tableware includes Wedgwood porcelain, and white Bristol glass from Van Keppel-Green; accessories are Architectural Pottery totem, Norman Perry brass lamp and Old Print House framed prints; lighting fixtures by Lightolier.

Living room, by Steve Steffen, A.I.D., of Richard Plumer, is formal in character with luxurious furniture and fascinating color palette; walls are covered in Gracie's silk and gold foil paper, and floor is Robbins blue vinyl tile with Karastan white carved rug; Heritage sofa in Thorp charcoal fabric is complemented by Baker mobile chairs in blue, matching floor; Baker commode and cocktail table and Bodart desk, with accompanying chair, are black and gold lacquer; accessories include Brown & Brown brass brazier-planter and Ted Brown antique Chinese wood carvings; sliding window-doors are enhanced by Vic-Roth roller blinds; ceiling spot lights over sofa are Luxtrol-controlled for reading; Wilshire lamp on desk; cartel comes from Robert Norton; mirror over commode from Interiors Import.

Daughter's room, by Gates Myers, A.I.D., of ↑ Richard Plumer, combines charm and elegance with functional efficiency; color scheme is citron and white, with Robbins white vinyl tile floor, citron and white pinstripe wallpaper, upholstery, and café curtains of Hexter fabric, and V'Soske rug; Louis XVI furniture is from Davis Cabinet Co., louver shutters by Sistrunk; lamp on chest from Frederick Cooper, on chevet table, from Stiffel, and on desk, from Dinklespiel; cartel from Richard Norton.

Guest bedroom, by J. Robert Justus, A.I.D., features sofa-bed in a Biscayne stripe fabric from Lew Smith, continued on niche wall and contrasted with pillow fabrics by Schumacher; floor is Amtico vinyl with Schumacher carved runner in George Wells design, and Harry Rich turquoise carpet; furniture, including marble-top table, by Dux; Showrooms fabric on armchair; lighting fixture from Lightolier; colorful tile panel by Fran Williams; wire and cork ↓ lamp is an Alan Taylor design.



Restful master bedroom by Haygood Lasseter, A.I.D., is Portuguese in style, perfect for Florida climate; Timbertone pale green striped walls are combined with Plywood pegged floors and Robert Sailor handwoven wood blinds and rugs of woven leather as background for La Riviere furniture designed by George Flemister, A.I.D. and painted white, and Heritage chairs upholstered in Kravet blue-green fabric; antique bench upholstered in Stroheim & Romann off-white fabric; bedspreads are made of Lee Behren white and gold sari silk; canopy is wire, painted white; white wooden lamps, Accessories & Design.

In master bathroom, by Carmen Graham, sliding glass doors separate sunken pool from tiny garden for sunning; pattern and color of tile walls and floor, inspired by blues and greens of Biscayne Bay, are teamed with gold fixtures from Sherle Wagner; cushions are in Thaibok vibrant-hued silks; lighting fixture is by Kappa Light.

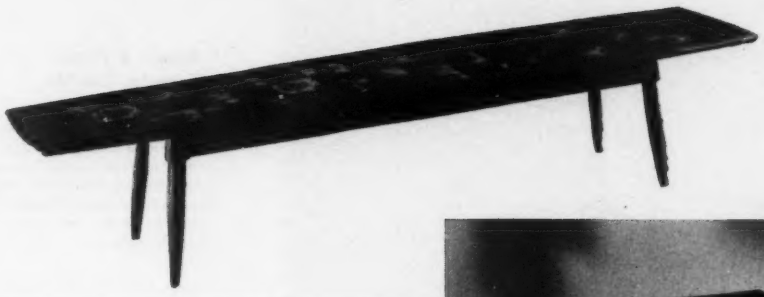
7 INTERIOR DESIGNERS

In Profile with Examples of their Work

Claire Appel
New York, New York

Mrs. Appel attended New York University and Traphagen School, has had her own business for the past five years working primarily in residential interiors.

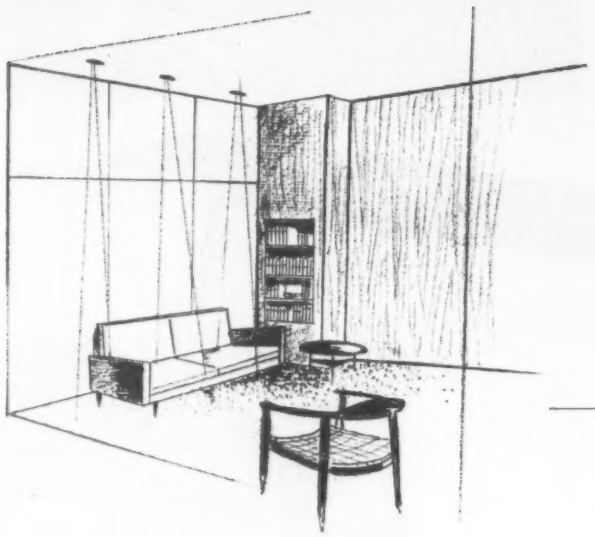
In the living room of a New York penthouse apartment, Mrs. Appel combines antiques and reproductions against a background of pink and white with warm fruitwood tones and accents of black lacquer in the furniture. Fireplace grouping includes pair of lounge chairs upholstered in Jofa print, coffee table from John Scalia-Schmeig & Kotzian and Chippendale bamboo armchairs from Edward Pashayan. Curtains made by Thomas De Angelis are satin back taffeta from Old World Weavers with fringe from Consolidated Trimming. Spotlighted here is a porcelain-and-metal chair by Wycombe Meyer.



Donald Cadwallader
New York, New York

A graduate of Syracuse University where he majored in Interior Design, Mr. Cadwallader has been on the decorating staff of Lord & Taylor for the past year and a half; he does both commercial and residential interiors and is currently working on a Colonial home in Greenwich, Conn. and a number of apartments in New York.

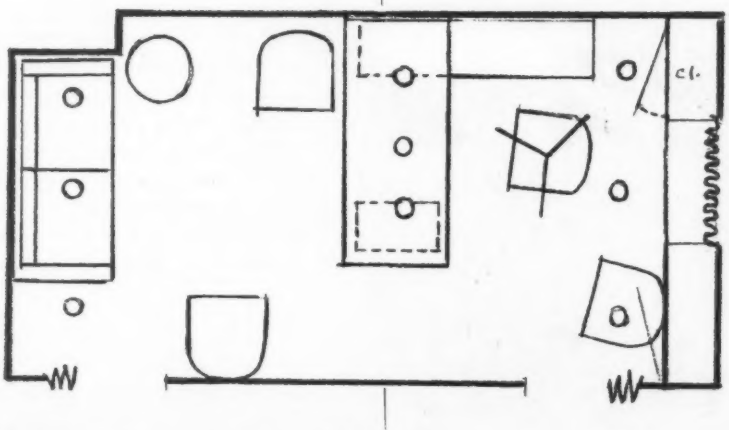
Seating area in New York's Eldorado Towers apartment house has fresh color scheme with Cohama curtain fabric in natural and red contrasted with tangerine wall and Needletuft carnation carpet by Cabin Crafts. Sofa is upholstered in Shulman pink and pumpkin textured tweed, custom chairs by Brierleigh in Gilford white plastic texture. Coffee table with myrtle burl parquet top and end tables are from Tomlinson's "Sophisticate" collection, brass lamps with white shantung shades from Westwood Industries.



Robert Dirstein
Toronto, Canada

A member of the Society of Interior Designers of Ontario, Mr. Dirstein studied at Ontario College of Art and in England at London's Central School of Arts and Crafts; his newly formed company of Robert Dirstein & Partners designs both residential and commercial interiors.

In a long narrow office measuring 17 feet by 9 feet, Mr. Dirstein gives greater visual width to the interior by giving floor and one wall the same color value with Sanford brown tweed carpet and light walnut Flexwood wall. The window wall, a maze of pipes, air conditioner and radiator, is enclosed offering storage space for clothes and a small cabinet; curtains are Thorp's Dynel white sheer and surrounding walls are painted oatmeal color. The horizontal lines of a Herman Miller desk and two-seater sofa at the opposite end of the room also help widen the appearance of the office. Pair of J G chairs upholstered in Herman Miller pumpkin and brown check; Knoll swivel chair in turquoise. Colors of room are echoed in John Marin water color.



Barbara Joseloff, A.I.D.
New York, New York

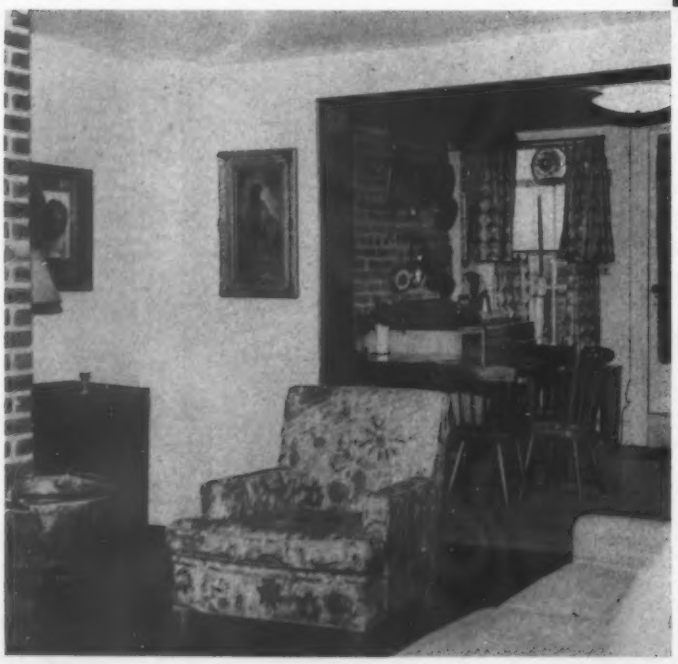
Mrs. Joseloff resides in Connecticut but works from her New York studio, is best known for residential work although she has successfully applied her original color and design theories to stores, offices, even supermarkets; she handles color as a key element in achieving design integration, always relating design to the family and social needs of her clients who include such noted personalities as Martha Raye, Ezio Pinza and Herman Wouk.

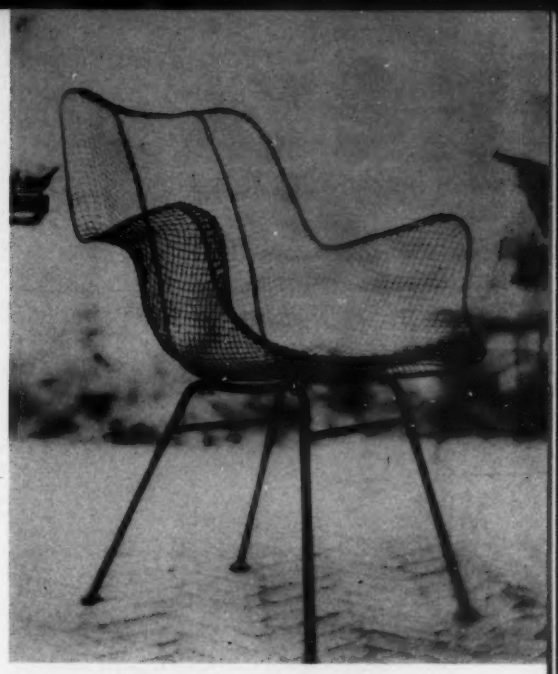
Two interiors from a Westchester home designed by Mrs. Joseloff include the family room and more formal living room shown here. Tones of gold on three walls and in the Karastan carpet provide a warm background in the living room with accents of blue in Decorative Fabrics crewel-embroidered linen used for draw curtains and as upholstery on a wing chair by Foreign Furniture Factors. Fireplace tiles by Edwin Jackson are set against a paneled wall of honey-colored pine. The family room, paneled in natural pine, has built-in units for books, hi-fi, television and a bar; colors are black, white and red as seen in black and white tweed on Don Ruseau chairs, Schumacher red and white fabric on a loveseat by Head-Bed Co., and S. M. Hexter red, white and black café curtains with C. W. Stockwell ceiling paper.

Mary Kotick
New York, New York

Miss Kotick is a graduate of New York School of Interior Design, was formerly on the staff of Gimbel's Decorating Department, is now in business for herself. Miss Kotick specializes in the designing of children's interiors.

In remodeling a Greenwich Village brownstone as living quarters for her family, Miss Kotick uses an exciting blend of old and new with contemporary materials to provide a minimum of upkeep. In floor-through living-dining-kitchen area, L. E. Carpenter's white Vicrtex walls and random cork floor by Kencork provide pleasing background for a collection of Early American antiques. Jack Lenor Larsen's "Spice Garden" fabric covers contemporary lounge chair, Waverly print is used for kitchen café curtains. Paintings are originals by Chaim Gross, Diego Rivera and Thierry.

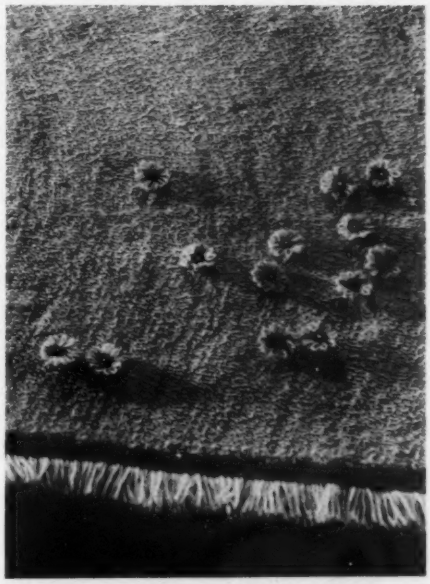


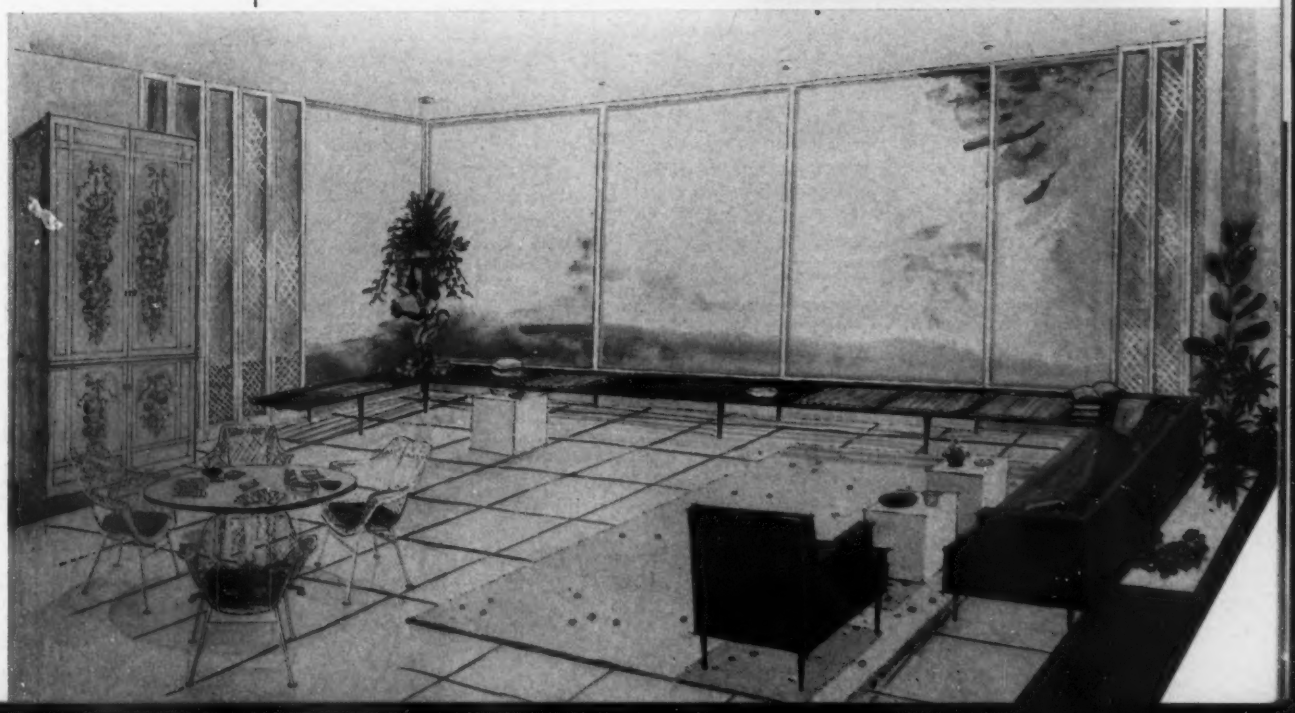


Camille B. Lehman, A.I.D.
White Plains, New York

A graduate of Parsons School of Design, Mrs. Lehman studied painting and sculpture in New York and abroad. With her husband, who is her business partner, she designs residential and commercial interiors throughout the country.

In this room added to an old Colonial house as a center for family activities, Mrs. Lehman relates the interior to an extensive outdoor view with a crisp blue and green color scheme using Edward Fields sky-blue carpet over a terrazzo and brass floor to define the conversational area with Imperial Craftsmen sofa and chair upholstered in Scalamandrè emerald green silk. Tropical planting behind the sofa enhances the outdoor feeling, while Woodard white metal chairs with Thaibok plaid seats add a terrace effect. A Dutch cupboard painted in tones of blue for phonograph and storage, the dining-card table and slat top benches were designed by the Lehmans. Pin-point spot lighting in the ceiling is by Kurt Versen.

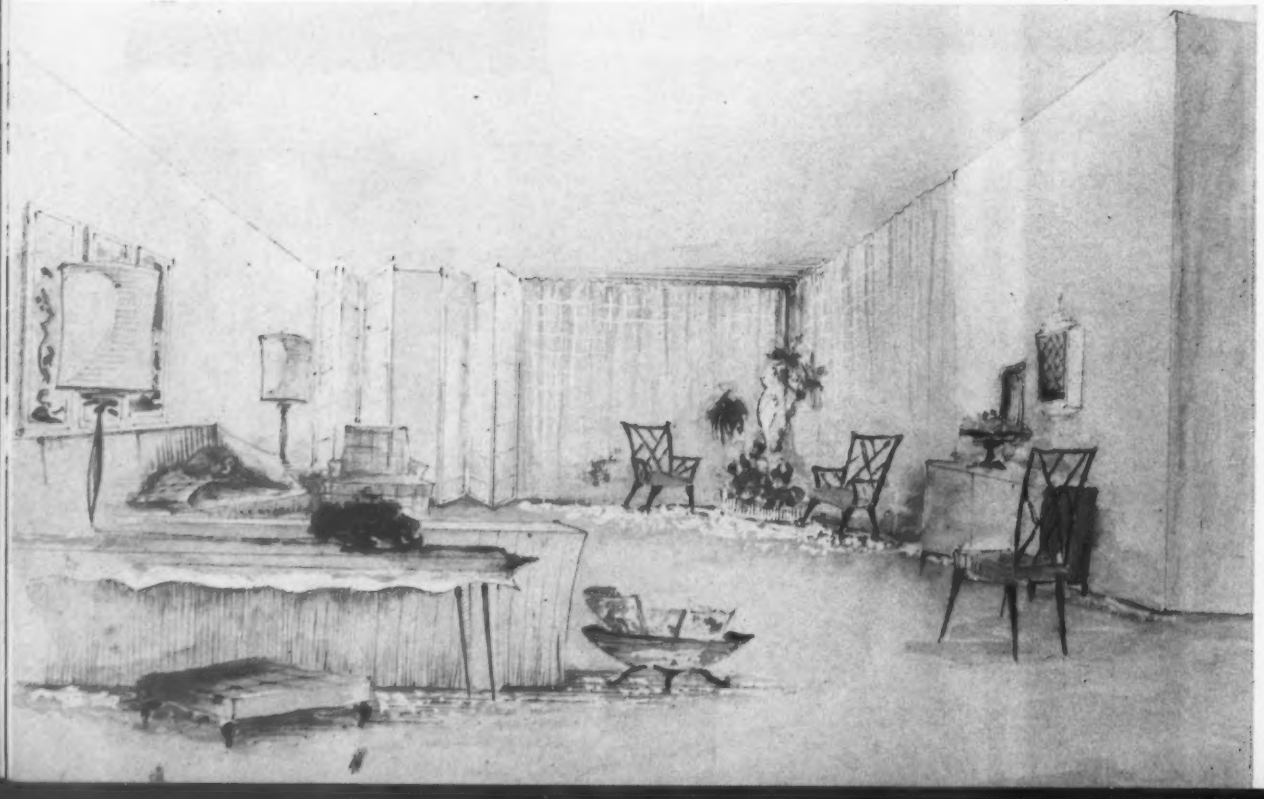




Allen A. Stewart
New York, New York

A graduate of Parsons School of Design, winner of Edward Fields competition, Mr. Stewart was formerly associated with Ronnie Brahms Interiors, New York, recently returned from Florida where he was engaged in designing residential and commercial interiors for Jack Cameron Interiors.

A cool, spacious quality is achieved in this living room of a Bal Harbour, Florida, apartment with tones of peacock blue set against a background of white walls, sheer white casement curtains of Erbun fabric and custom shoji screens used to close off terrace entrance. Accents of magenta appear in pillows and ottoman. Two-piece sofa, custom made in Florida, is upholstered in David & Dash blue texture blending with Bruce Rogers peacock blue Mexican cotton fabric on simulated bamboo chairs by Grand Ledge. Lamps are by Stiffel; 36″ chest used as bar and storage unit was designed by Paul McCobb for Directional.



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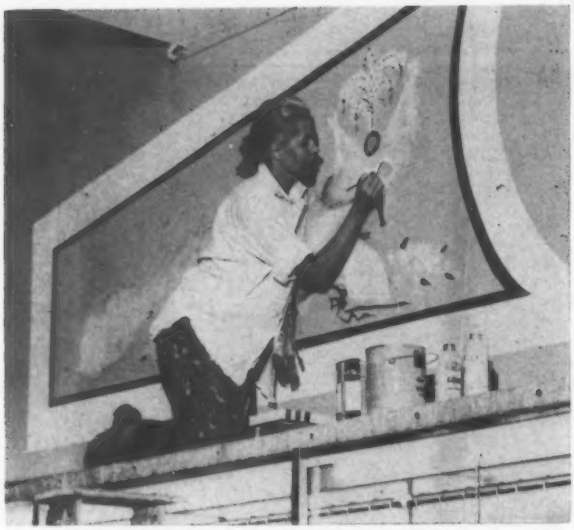

Market Spotlight

continued from page 69

Art on Walls

Shirley Tattersfield turned down a Hollywood contract, after several seasons in summer stock, to pursue her career as artist. In Philadelphia, her home town, she held the first one man show ever given at the Art Alliance, exhibiting lithographs. She has also had two showings of oils, two print shows and a joint showing of oils and photographs. But it is mural painting that is her forte, and she is one of few women in the field. Retailing executives are convinced that her murals—full of wit and whimsy, yet keyed to merchandising—not only decorate a store but also put customers in a buying mood. Examples of her work are shown here, and the list of stores that have presented her murals include Bonwit Teller, Bergdorf Goodman, John Wanamaker, Gimbels, Franklin Simon, and Snellenburg's. She has also designed Christmas window displays for Altman's in New York and is now busy with murals for the new Oppenheim Collins stores in Buffalo, New York and Willow Grove, Pa., as well as for Belk's of Charlotte. Before beginning her commercial art activities, she spent a year painting in Europe, where she did some of her finest oils and water colors. Her studio in Philadelphia is located at 707 Millbrook Lane; in New York she works at 134 West 58th Street.

Continued on page 124

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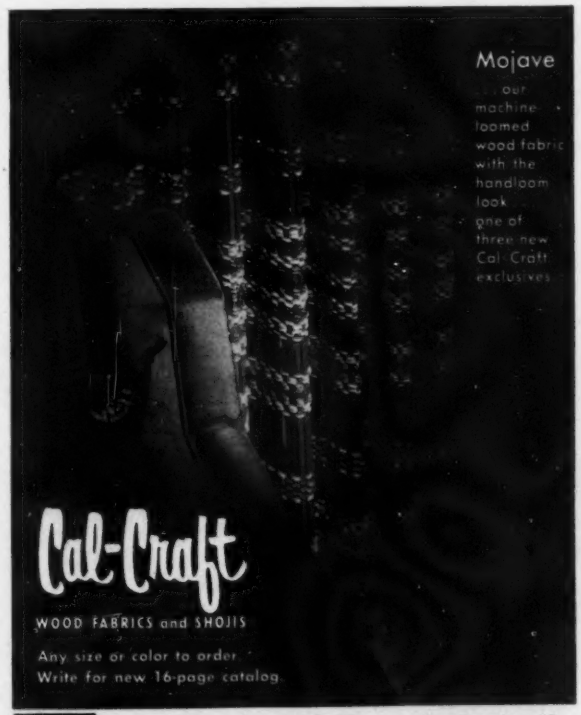

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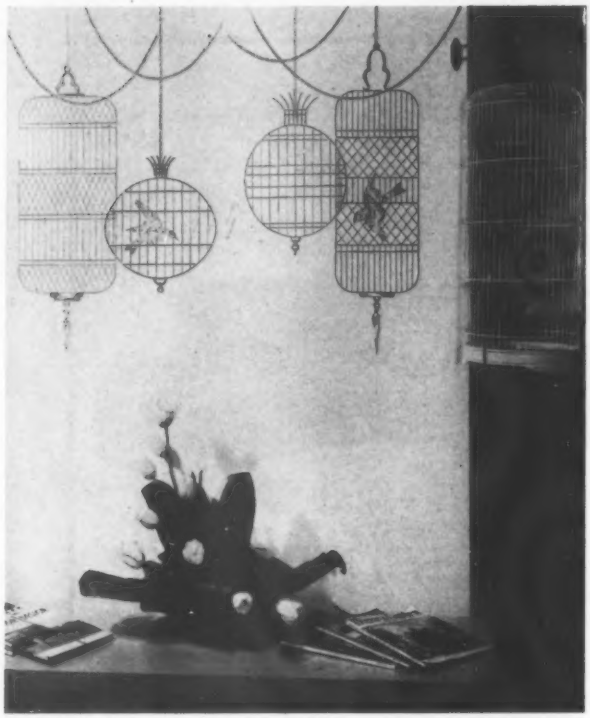


Bird Festival

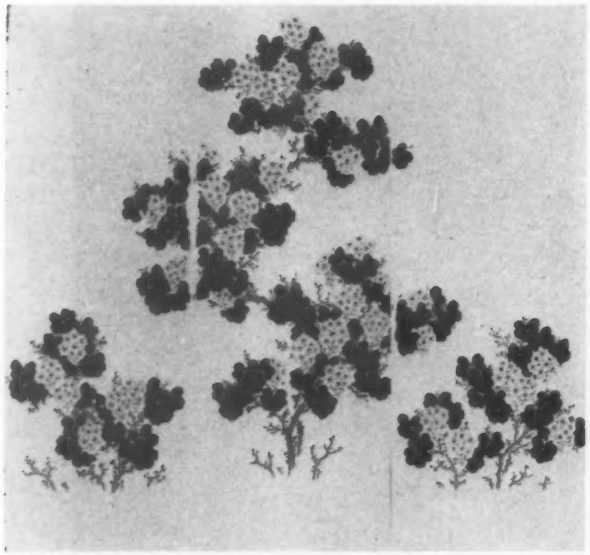
Market Spotlight

continued from page 122

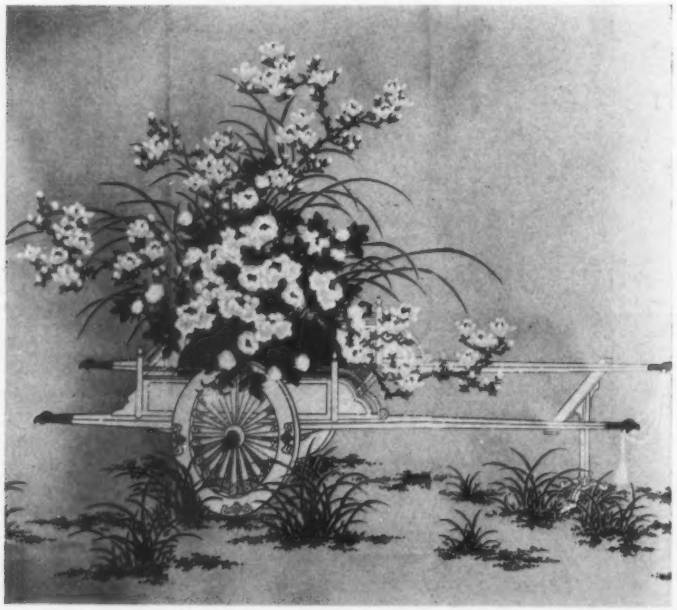
Museum Wallpapers: A New Source

Robert Crowder, whose handpainted murals grace many a home across the country, has designed and colored a striking collection of wallpaper murals for the new firm of Museum Wallpapers, Inc. Created through the medium of the silk screen process, these murals capture much of the flavor of Mr. Crowder's handpainted work and offer a remarkable flexibility of arrangement, for panels in each set are interchangeable so that many variations can be achieved without duplication of panel sequence. End panels, for example, can be used on the sides of doorways or to frame a piece of furniture. Shown here are three designs from the first edition of papers which are available in New York at Renverne, 515 Madison Avenue; in Chicago at Bassett & Vollum, Merchandise Mart; and in Los Angeles at John Roller, 108 No. Robertson Blvd. Write for information regarding bound portfolios with colored miniatures of the entire collection.

Continued on page 126



California Geranium



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Twelve Scandinavian Designers

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development of art handicrafts and applied arts. The present collection comprises silver, crystal, ceramics, furniture and textiles, and while typically Scandinavian in feeling, its universal appeal is equally adaptable to American living. Illustrated is a new swivel chair in teak and steel designed by Hans Wegner of Denmark.

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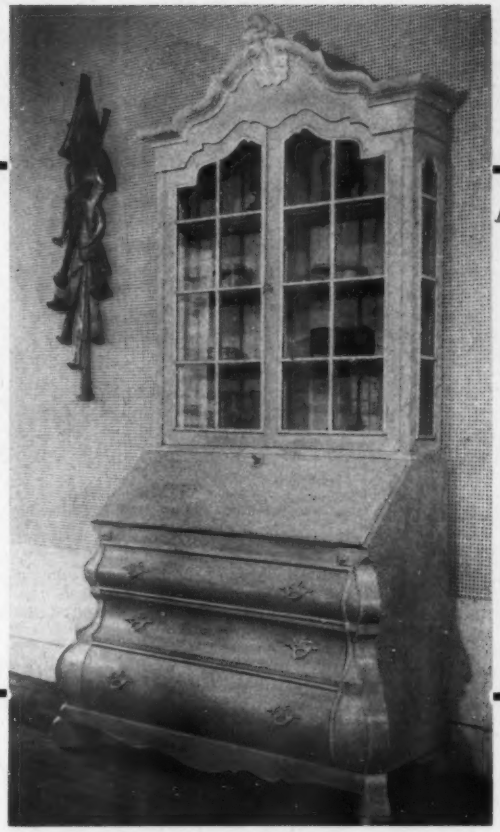

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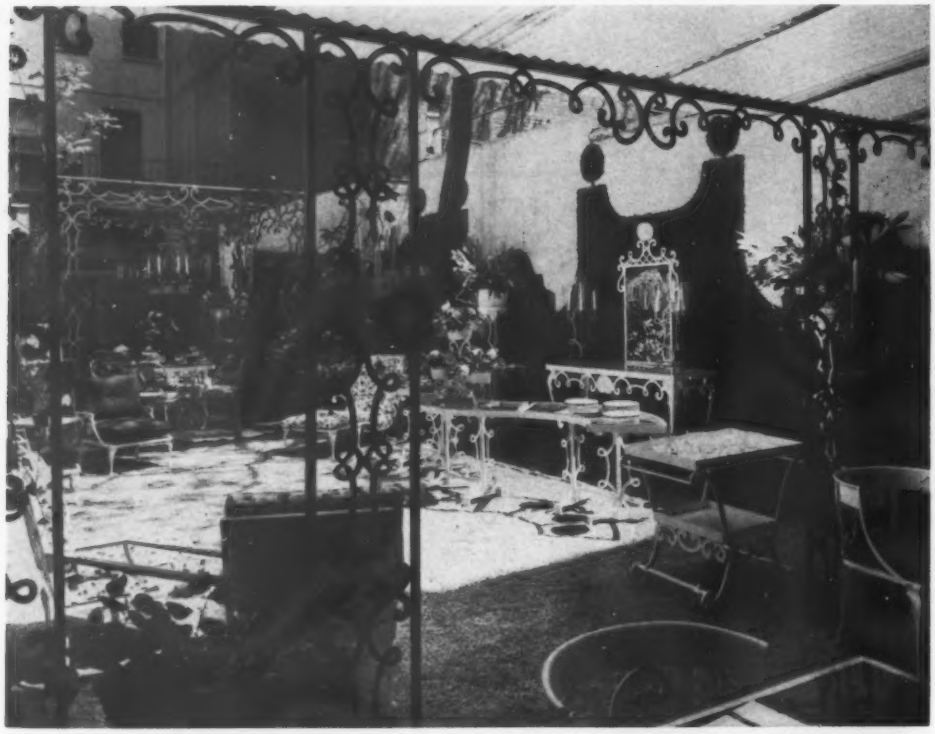

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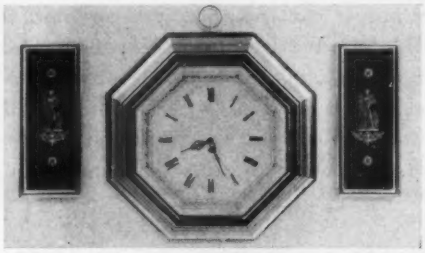

and gold leaf or black and gold leaf combinations, with exciting color accents to the decorator's specifications. Clocks with faces fashioned out of beautifully grained leathers in assorted colors are particularly intriguing; illustrated is an octagonal version, hand-tooled in 24-carat gold with hand-cut solid brass numerals, 4-jewel eight-day front wind movement with frame available in gold leaf or two-tone gold leaf or two-tone gold leaf and ivory; the vertical plaques are framed in gold leaf with brass-finished ornaments on a black velvet background.

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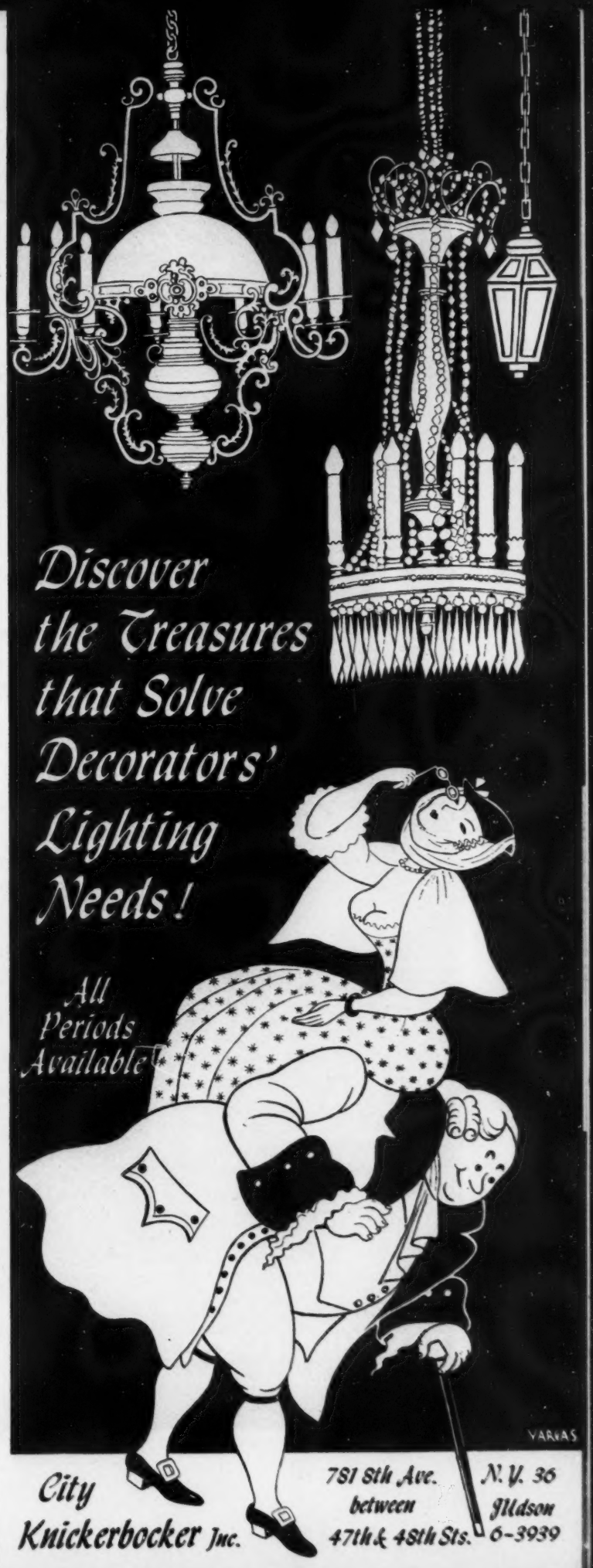

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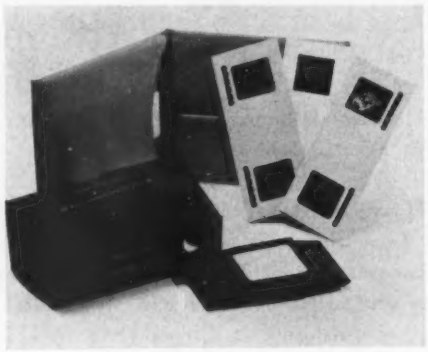
The out-in-front decorator now makes a photographic record of every interior as it is completed. And if the photographs are to be in color, usually stereoptic three-dimensional slides are made with a special camera, and these are inspected in a viewer with built-in electric battery and lamp, making it a convenient and highly desirable means of showing one's decorating to potential clients. But it can prove expensive if either camera or viewer is lost or damaged, and it is awkward carried about with one in the field. To remedy these objections, Taylor-Merchant Corp., 71 West 47th Street, New York, offers one of the most interesting—and certainly the smallest—stereo viewers on the market. It is entirely of cardboard, except for the tiny hand-ground polished



Continued on page 133

robinson-johnson showrooms inc.

dramatic back interest highlights this solid walnut chair from our INTEGRO collection by W. Arthur Conrad.

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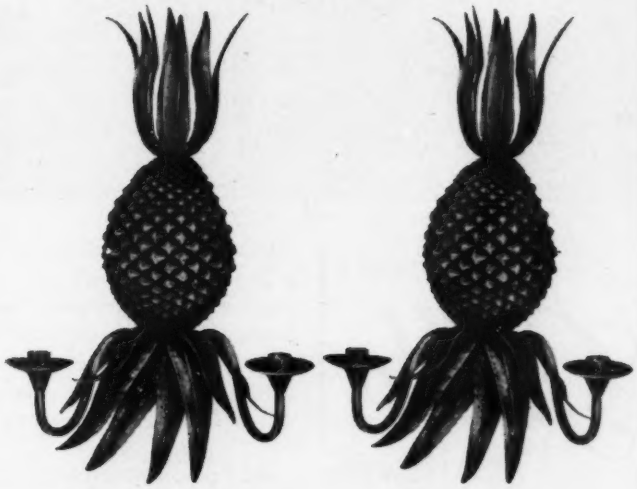
Fashioned by hand of iron.
In old pewter finish.

The chandelier, 28″ high The sconces, 21″ high



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SIKES
Cherry Colonial

The high degree of *painstaking, hand craftmanship* so evident in this furniture more than compensates for the slight difference in price which, in many instances, is *lower* than you would expect to pay.

Send for picture packet of entire collection. THE SIKES CO., INC., 44 Churchill Street, Buffalo 7, New York

Beginning a new golden era in wrought iron furniture...

THE GOLDEN GROUP

Gallo

The bird and leaf motif becomes completely fabulous as Gallo gives it a gleaming golden look. This is high fashion in wrought iron ... designed to bring new luxury into the most sumptuous decorative schemes. Hand-forged details augmented with aluminum castings give it great elegance. And blissful comfort comes from upholstered seats and backs ... covered in functional fabrics and plastics. The Golden Group is also available in 13 other decorator colors ... and in finishes for indoor or outdoor use. See the Golden Group ... one of many magnificent originations in wrought iron created by Gallo.

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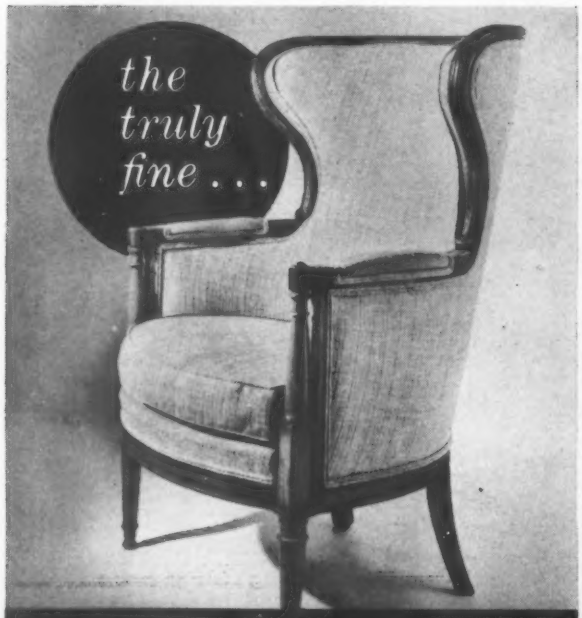

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MARKET, *continued from page 130*

glass lenses and dozen standard dimensional colored slides, and collapses into a compact flat little unit fitting into its own black plastic case about the size of, and resembling, a man's wallet. It is light as a feather and ideal for mailing to potential clients to show installations of different types of interiors designed by you. And the cost makes it almost a give-away.

Smart Move

Saxon & Clemens have made excellent use of new, spacious quarters at 214 East 53rd Street, New York. Every inch of wall space is decorated with an exciting collection, including oils, plaques, wood-carvings, prints, porcelains and numerous pieces of Oriental design. Mr. Saxon has the knack of ferreting out (during trips abroad) the

unusual and the dramatic, framing them in his own inimitable way—and *voila* a glamorous wall accessory. Semi-precious stones and mother-of-pearl embellish some of the designs, giving them an air of luxury, for the common denominator throughout is one of decorative elegance. Consider the grisaille painting c. 1830, illustrated here, for example, in a carved and gilded wood frame.

Style in Wrought Iron

The latest catalog by Lee L. Woodard Sons, Owosso, Michigan, is just off the press, the largest and most attractive ever issued by the firm, and well worth your gesture of dropping a request on a postal card. The entire line of rust-proof, hand-forged wrought iron furniture is illustrated, many of the pieces in full color, with most of the tables available with laminated plastic, 3/8" white Carrara glass or 7/8" marble tops. The sectional units shown are designed so that they can be attached by a single standard bolt and nut, to produce a single stable, integral unit. Your clients, too, will appreciate the special *Drain-Dri* all-weather cushion, exclusive with Woodard, thoroughly washable and truly breathable, making it no longer necessary to lug cushions indoors when it rains—water just runs right through them!

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Finer Photo Murals

Looking for a photo mural? Why not have a client's Kodachrome enlarged? With photographic murals you can achieve the striking wall effects that are so popular today. If you are considering remodeling or redecorating, it will repay you to investigate the wonderful possibilities of the photo method. Arrow Photo Copy Co., 414 South State Street, Chicago, will supply a mural for a minimum charge. (The price of a mural 60" x 100", for instance, mounted and hand-colored, is only $120.) Available without extra charge are seven groups of hand-picked negatives, including landscapes, tropical scenes, industrial scenes, building skylines, sporting scenes and historical scenes, suitable for decorating homes, offices, stores, etc. Arrow technicians will gladly construct a miniature model scaled to your room specifications, without obligation, which will be an accurate picture of the final result.

Tailor To The Trade

Lorraine Studios, the decorators' workroom at 319 East 44th Street, New York, is often called the decorator's "right arm." And with good cause. For Leo Edlin, manager of the firm, in business for the past thirty years, knows all the vicissitudes in the production of draperies, bedspreads, upholstery, slipcovers and window shades,

Continued on page 136

ANNOUNCEMENT

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The Decorators Showroom
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loves living
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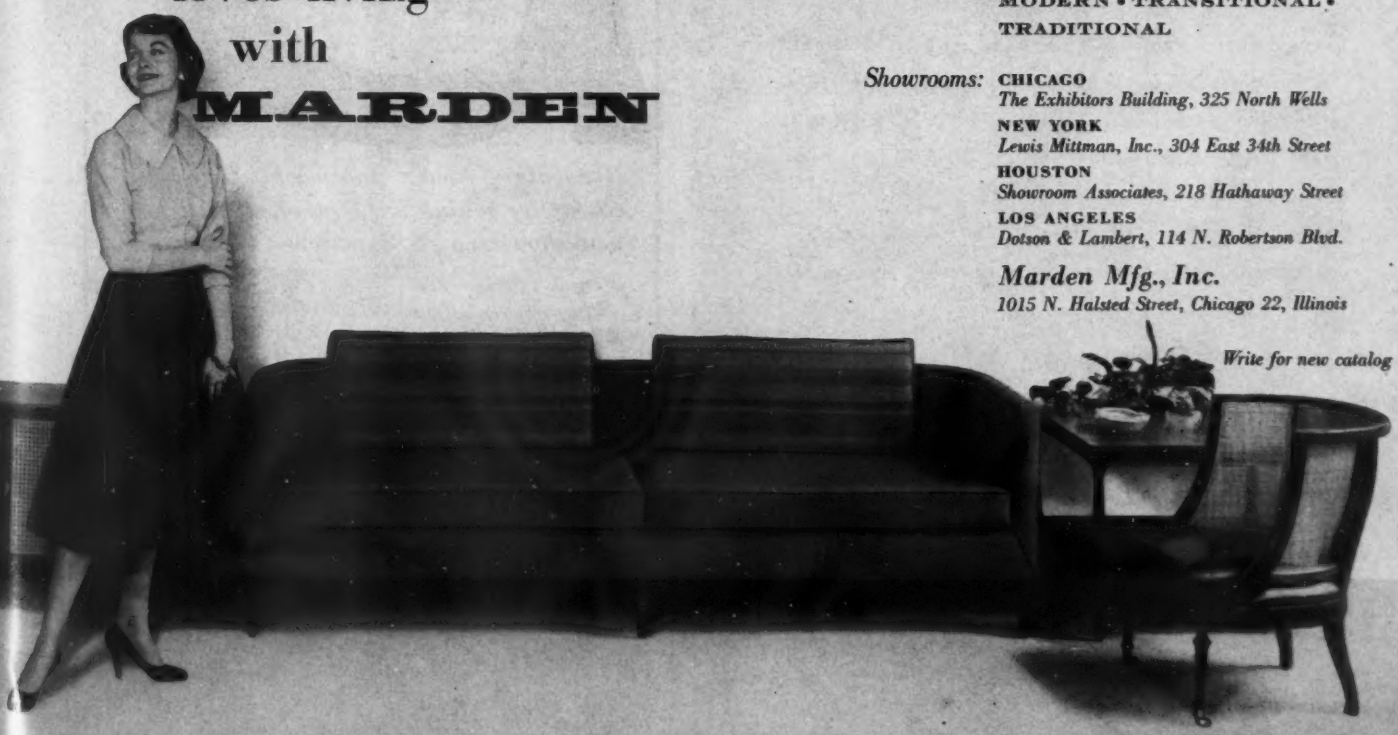

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VERSATILITY is the Keynote at

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CHICAGO

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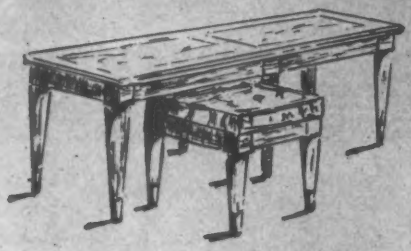

VERSATILE TABLE (with ottomans)

Every designer knows that the right table in the right place can customize the decor of any room. Our versatile table comes in three heights (17", 21", 29") and in any length, and width or finish desired. In both contemporary (drawing) and traditional (photo) styles. For use with matching ottomans, to balance wall arrangements, in windows, and for coffee table groupings.

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"In the Heart of Chicago's Decorators' Market"
One block north of the Merchandise Mart
Entire 4th floor
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MARKET, *continued from page 135*

and can be depended on to turn out a first-rate job. Consider window treatments, his specialty. In addition to the standard problem of measuring accurately and estimating for a design which will insure the luxurious fullness so desirable now, we find several "modern" pitfalls to add to the designer's woes; the awkward air conditioning unit, the window wall and factor of sunlight control, as well as the need for creating the illusion of height in average low-ceilinged rooms. All this is taken in stride. And there is no guesswork here, either, for designs are sketched and patterns made and fitted before any actual work is begun. You will also find here a large selection of fabrics from trade sources kept in stock to coordinate a scheme on-the-spot. Estimates are given on jobs both in and out of metropolitan New York.

Braided Rugs

Nothing identifies the authenticity of an early American interior as surely as a braided rug; and nothing else is more valuable to the decorator in establishing an air of verity in such a room. Yet to find a really attractive braided rug in this day of assembly lines and mass production is something every decorator dreads. But Robert E. Mitchell & Co., 98 North Street, Auburn, N. Y., makes the entire matter a cinch by making available to decorators the most attractive line of braided rugs imaginable

Continued on page 139

America's Top Executives Fly with ADAMS LEATHERS

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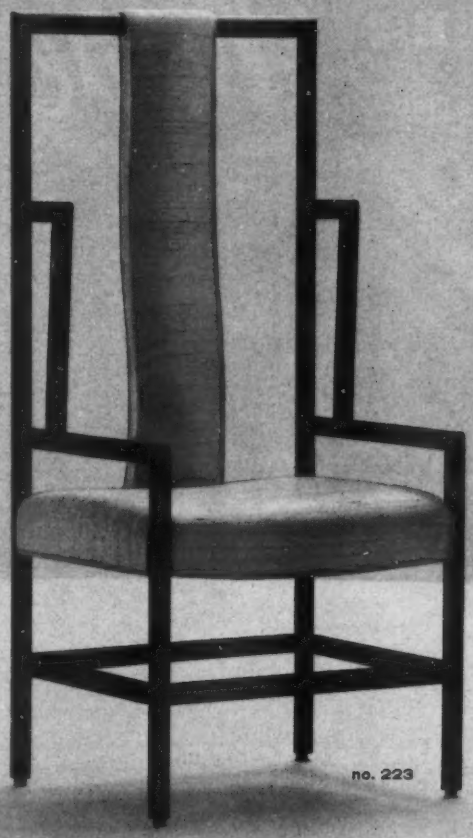

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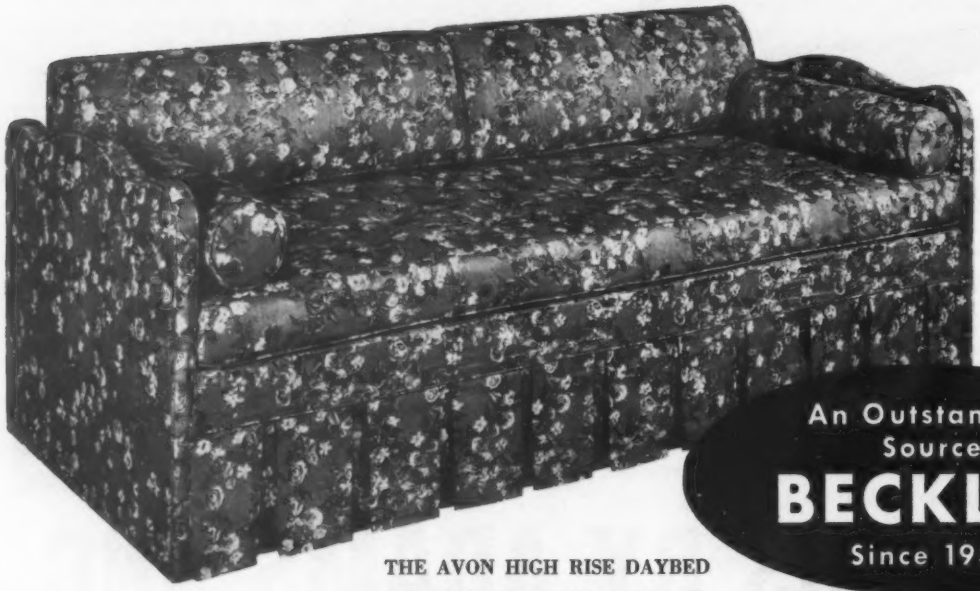

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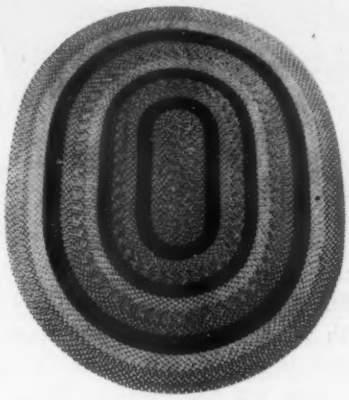
PRIVATE PARKING FACILITIES

MARKET, *continued from page 136*

in two different types: *Molly Porter-1790* and *Southampton,* in multicolor or single color, or duo-color combinations, resulting in delightful effects that complement antiques perfectly yet look perfectly at home in contemporary rooms as well. And there's no monotony in the rows of braiding usually associated with braided rugs; instead, you'll be intrigued by the variety of braiding incorporated in each rug—and so will your clients.



Old Prints—Old Frames

Rhoda Sande's gallery, 23 East 67th Street, New York, notable for its wide variety and individual styling of old prints and frames, all one-of-kind and many with histories dating back over a hundred years, is extraordinary in a number of ways. A radical departure from the usual crammed studio, the showroom impresses one by its effective use of space in display. Here, expansive wall areas are unbroken save for provocative groupings of

prints placed in sensitive relation to a significant piece of furniture. This sense of the dramatic is very much a signature of Miss Sande and the kind of work to expect of her. She is intrinsically the artist, the wall her canvas. While her special flair lies in asymmetrical composition, she will work with the decorator to achieve any desired result. Incidentally, several groupings of Miss Sande's pictures were displayed in the windows of Neiman-Marcus during the A.I.D. Conference in Dallas.

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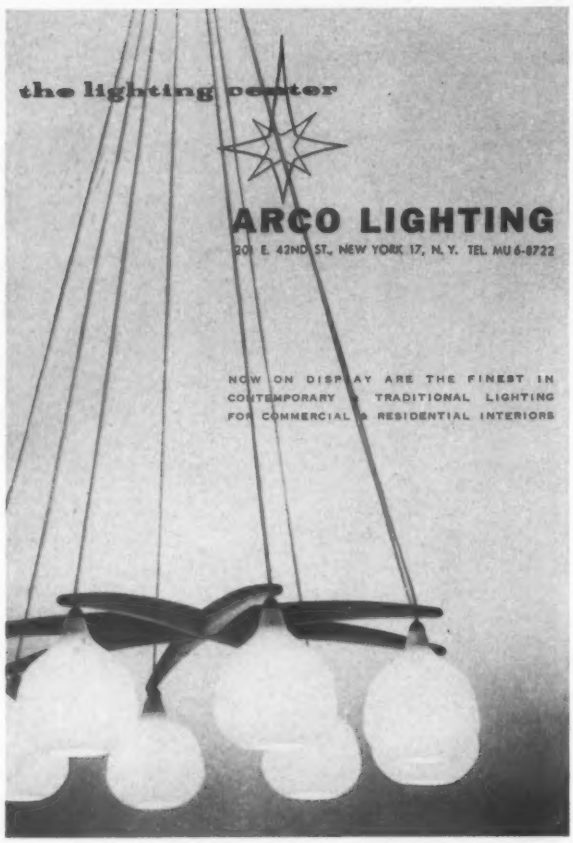
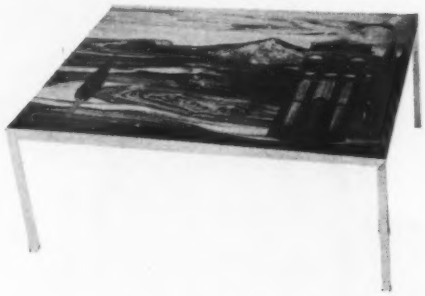
. . . from Whitecraft Rattan of Miami



That Special Note

Somewhere in every well-designed interior is one outstanding thing which "carries" the entire room. This can be an item of furniture or an objet d'art of excellent design, made outstanding either by its beauty of design, decoration or quality of workmanship. Finding such an important object can be quite a problem, as you know very well. One of the surest, dependable means we know



of is an example of *intarsia*, forming either a table top, decorative panel or item of furniture. Carol Summers, 200 East 20th Street, New York, manufactures beautiful examples, specially designed to order, in fine woods which every client will find exciting. Shown here is a cocktail table with *intarsia* top designed as a classic landscape with inlays of rare woods, all set in a soft brass frame. Could anything else be more attractive?

Chandeliers and sconces,
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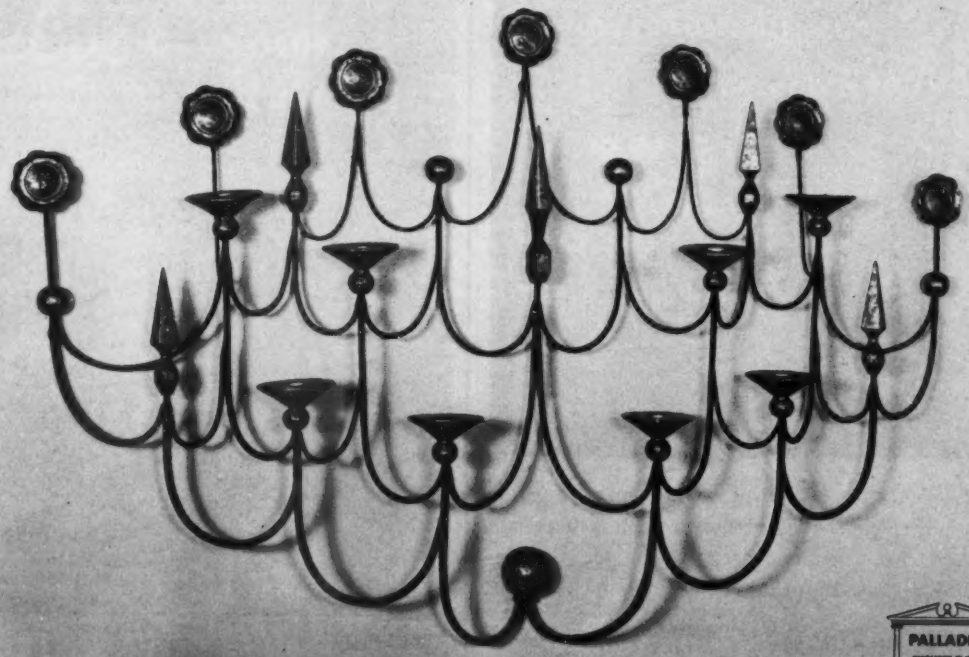
W-19956 WALL DECORATION IN WROUGHT IRON. CERAMIC ORNAMENTS AND CANDLE CUPS IN BRIGHT RED. DIMENSIONS 52" X 34".



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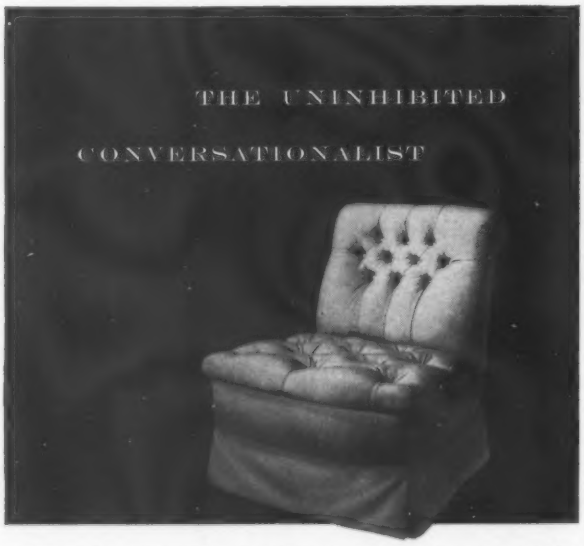

Brilliant repartee—the well-timed gesture—many a gifted raconteur finds ample room for self-expression in Imperial's chair without arms. Comfortable for listening, too. Custom-upholstered. Satisfying in pairs.

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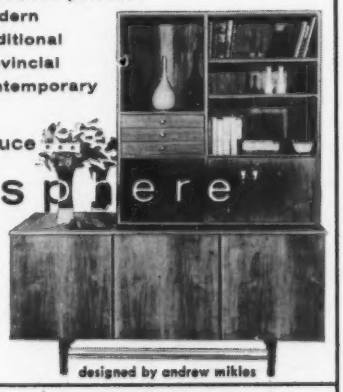

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Office Accessories

Mark Cross, 707 Fifth Avenue, New York, the luxurious leather-goods specialty store, has inaugurated a new department which makes available to the decorator a completely coordinated series of executive office accessories. A large variety of designs and material combinations in both traditional and contemporary styling is available

in a wide color selection, with variations on a custom basis. Materials include brass and leather, wood and leather, wood and pewter as well as all-leather, in such functional items as desk-pad, calendar-pad, penstand, smoking accessories, clocks and bookends. Illustrated is a handsome desk set, crafted in black calfskin and accented with brass. Exciting pieces of furniture from Frank Scerbo & Son, Inc., and Knoll Associates, are used as a striking setting for the new line.

No. F 7601-1 Sofa, L 90" D 33" H 31"

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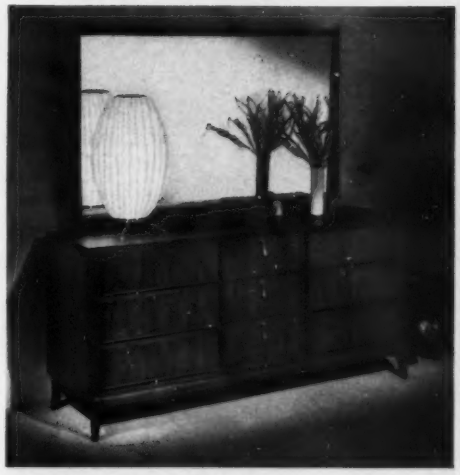
Together these three have created important, "Surbana Correlated Groupings" to carry one serene theme throughout your apartment or your home in the suburbs. Whether your clients are cliff-dwellers or suburbanites, they'll find Surbana gives charm and personality to their homes. Come see Surbana now.



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BOSTON: 90 CANAL STREET, NEW ENGLAND CONTRACT FURNISHINGS, INC
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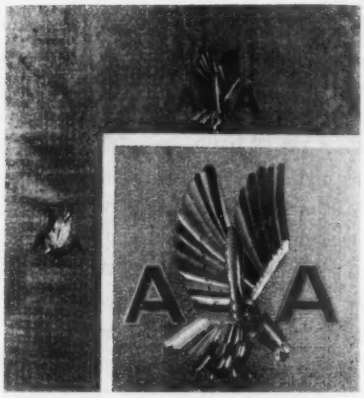
L. E. Carpenter, makers of Vicrtex wall coverings and upholstery fabrics, has announced a brand-new form of sculptured vinyl with designs literally carved into the vinyl to achieve interesting bas-relief effects. In essence, an outgrowth of Carpenter's exclusive lenticular process in which a special grooving catches and reflects light to



give an illusion of depth and dimension, the new product offers the designer the opportunity of creating such effects as crest insignias, trademarks or other artistic designs for the clients' exclusive use, limited only to the designer's imagination. Inquiries and requests for samples should be addressed to Mr. J. V. Medici, Vice President, L. E. Carpenter & Co., Inc., Empire State Building, N. Y.

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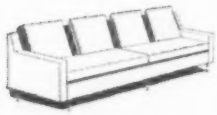

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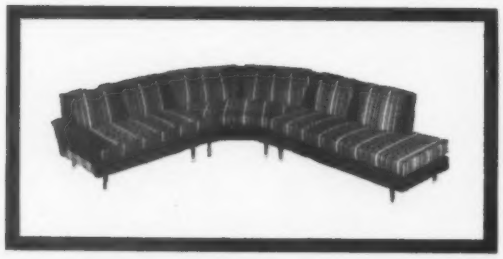

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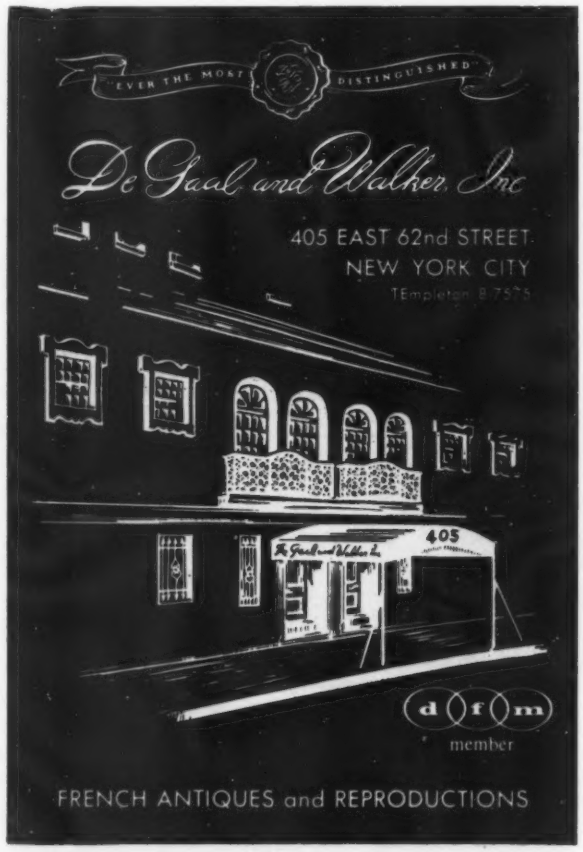
Workroom to the Trade

A good drapery workroom is a service upon which the decorator depends more and more, and many a "good" decorating job has not turned out as originally planned merely because of the inability of the workroom staff to fully appreciate the nuances of design. Arthur Lewis, 403 East 62nd Street, New York, with ten years of experience behind him, is a specialist in drapery, bedspread and upholstery design. From the time your work estimate is acknowledged to the exciting day of installation, rest assured your job will be in accomplished hands. Capable craftsman will completely restyle or upholster furniture using the finest materials and workmanship. An ingenious on-the-spot measuring device rules out any inaccuracies in measuring draperies while hidden details like double hemming and hand-tacked pinch pleatings are additional niceties. Even decorative throw pillows of any size and description, are given the same expert attention as larger items. And since this is the season to be thinking of slipcovers, here is an excellent source for these, too. Jobs are accepted both in and out of the city.

Woven Wood Shades

Windows are one of the most important considerations in any room, and you can always tell how much attention has been devoted to a decorative scheme by the treatment of the window shades. For unusual effects in woven

Continued on page 149



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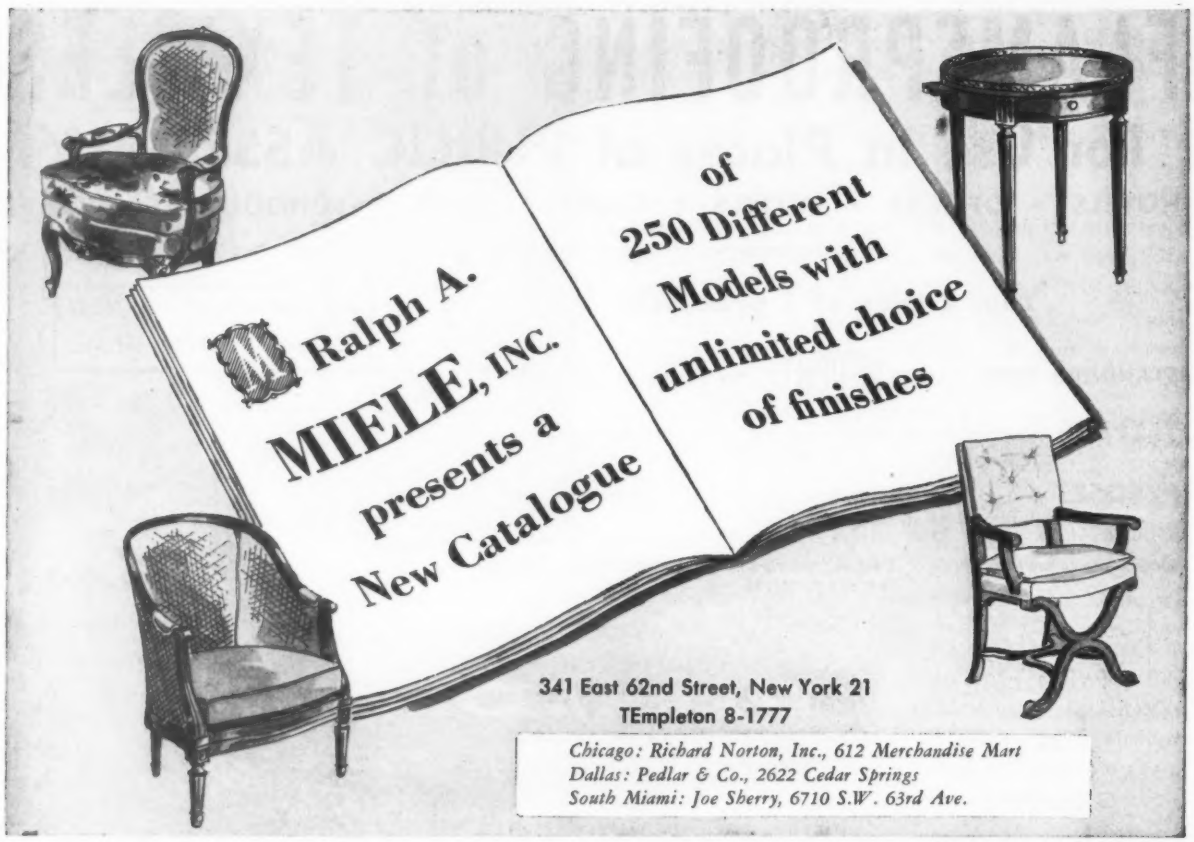

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MARKET, *continued from page 146*

wood we recommend American Window Shade Manufacturing Co., 322 Rockaway Avenue, Brooklyn, N. Y. *Cascade, Dry Martini* and *Champagne* are highly flexible "matchstick" types overpainted in color for any scheme and woven with matching threads; *Elegance, Spray* and *Du Barry* are similar types with heavier contrasting threads, including gold Lurex, creating the interesting patterns; *Flatwood* and *Denwood* have narrow flat louvers woven together and left in natural wood finishes, with color contributed by the woven threads; *Driftwood, Aircal* and *Wedgwood* are similar, woven in slightly heavier flat louvers, but painted in any color desired, and alternating with clear plastic sticks that reflect flight and give a novel decorative effect; *Eiffel Tower* combines sticks and louvers painted in any color and woven with heavy cords that make it adaptable for flexible screens and room dividers as well as draperies.

Boston Arts Festival

The annual Boston Arts Festival to be held in Boston Public Gardens from June 14 to the 29th wiil feature two special exhibitions: the annual competition of New England Architecture and "A Century of New England Architecture." Other Festival features include exhibitions of crafts, sculpture, painting and performances of dance, drama and opera.

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The pieces shown below are some of the 12,000 items which are included in our inventory sale being held through May, in connection with the removal of our galleries to the Parke-Bernet Building, 978 Madison Avenue, which we have just purchased. Prices are reduced from 20% to 60%.

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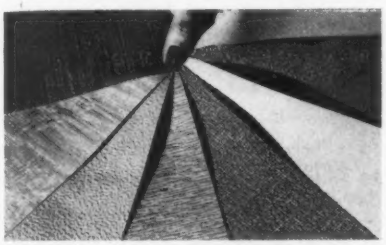
New in Vinyl Wall Coverings

The latest vinyl wall covering to grace your ever-expanding market is *Rich-Wall,* manufactured by Fabritate, Inc., 515 Madison Avenue, New York. Distribution will be on a national scale and F. Schumacher & Co. have been appointed the New York State and New Jersey distributors. All facets attendant to wall design were carefully researched by the firm to develop a superior product and the result is a vinyl sheet laminated and electronically bonded to a specially formulated, sturdy



cotton-fiber backing. This new product combines astonishing textural beauty with great abrasive resistance and dimensional stability, despite a deceptive lightness. Maintenance costs are cut in half, since *Rich-Wall* can be scrubbed clean and, unlike other textured vinyl wall coverings, requires no more than standard, readily-available wheat paste for adhesion to the wall. Available in 10 patterns and 69 color combinations, it comes 27″ wide, pre-trimmed in 15-yard rolls. Write for literature and a list of distributors throughout the country.

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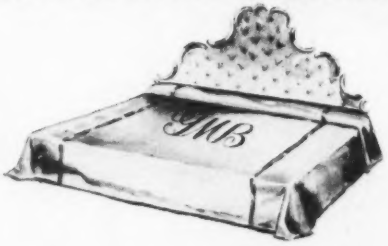

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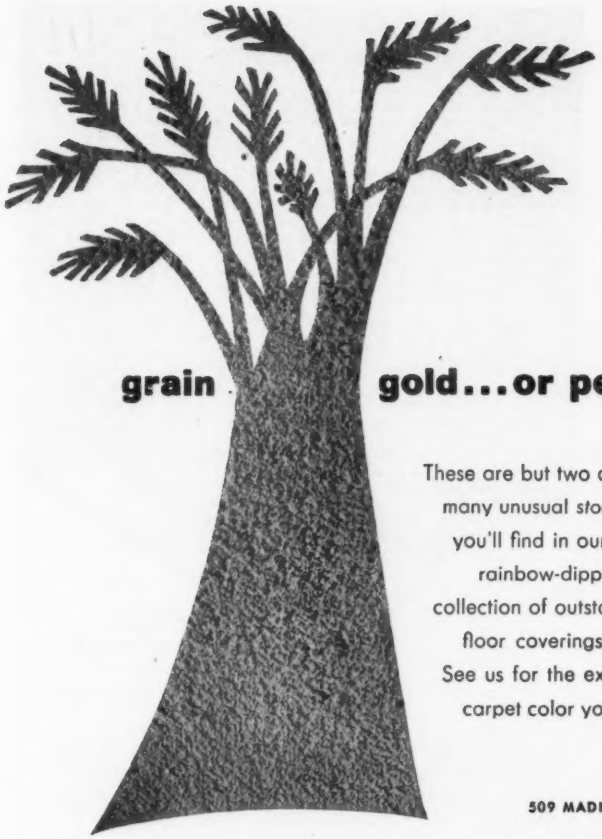

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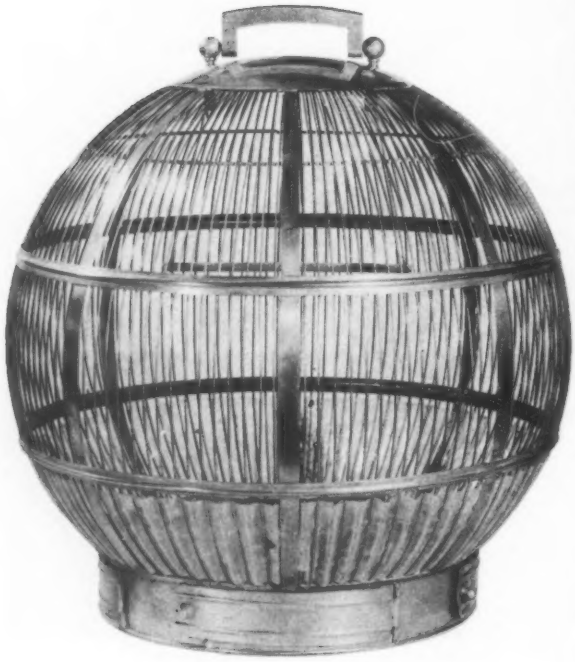

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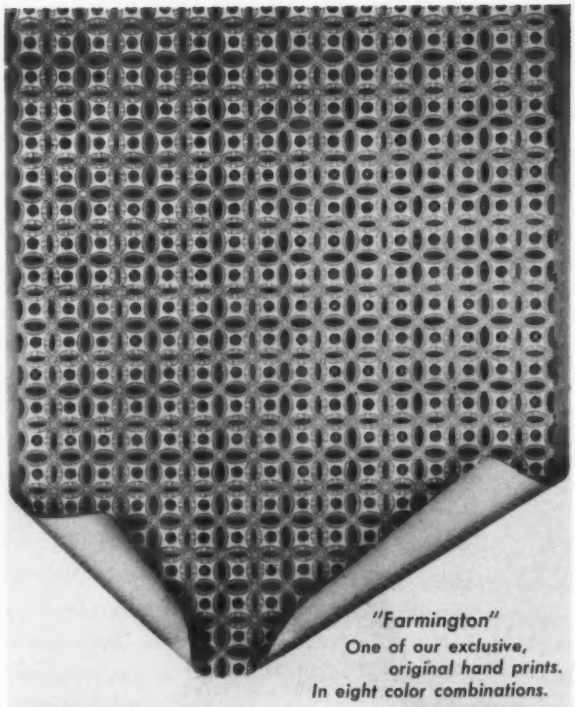

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TRADE NOTES

Erwin-Lambeth at John Stuart

Herbert M. Rothschild, president of John Stuart, Inc., has announced the negotiation of a joint sales and distribution arrangement with Erwin-Lambeth Company in the Eastern states. Erwin-Lambeth have closed their showroom on 40th Street and their entire line is now being shown on the main floor of the John Stuart building at Fourth Avenue and 32nd Street in settings designed by Charles Preston.

New Firm

Frank A. Janelli and Frank J. McEnerney have announced the formation of a partnership under the firm name of Janelli-McEnerney, Inc., 30 Rockefeller Plaza, New York, as specialists in floor coverings.

Scholarship Awards

An annual scholarship for young women desiring advancement in the home-furnishings industry has been awarded to Rita Corbett Evans, of San Francisco, by the National Home Fashions League according to an announcement by Ruth Ellis, president of the Northern California Chapter. In New York, the National Home Fashions League, to celebrate its 10th anniversary, awarded Marlene Smith, second-year student at Parsons School of Design, a $1,000 scholarship to help complete her study at Parsons.

Fine Fabrics for Interiors

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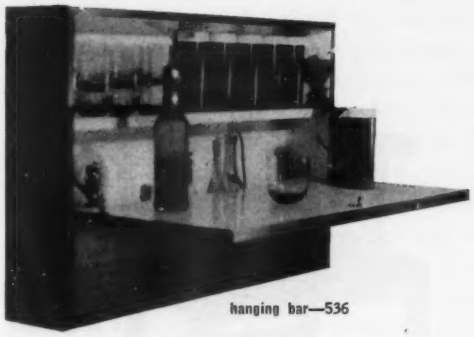

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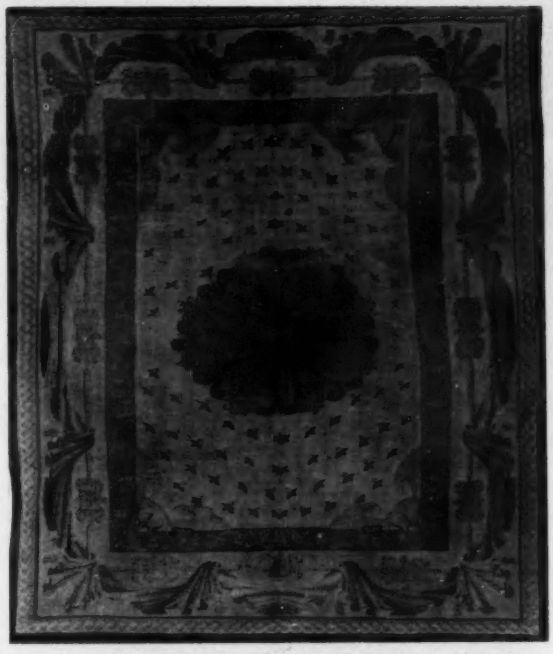

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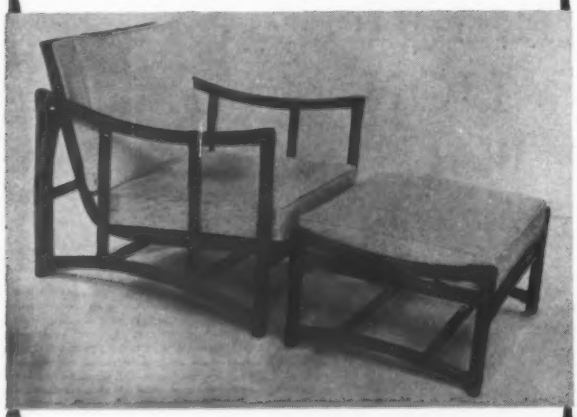

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Holloware Competition

The Sterling Silversmiths Guild of America has announced a new sterling holloware design competition to encourage imaginative design in sterling silver. Any U. S. citizen is eligible to submit one or more designs (sketch or photograph) and deadline for entries is June 14, 1957. Judges will be Olga Gueft, Editor of Interiors; Thomas S. Tibbs, Director, Museum of Contemporary Crafts; and John Vassos, Founder-President of The Industrial Designers Institute. Seven cash awards totaling eleven hundred dollars will be made for outstanding designs and each winner will also receive a sample of his design made up in silver. Rules and entry blanks may be obtained from Sterling Silversmiths Guild of America, 551 Fifth Avenue, New York.

Offices at Home

The Wood Office Furniture Institute, 730 Eleventh Street, N.W., Washington, D. C., has issued an interesting brochure promoting the idea that many business executives would find it to their advantage to have an office created in their homes. In addition to the convenience such an arrangement offers, the brochure points up such extra advantages as tax savings "that a home office can bring because of the legitimate business deductions which can be made from taxable income for a sizable portion of the cost of furniture, home rent, telephone, and other items."

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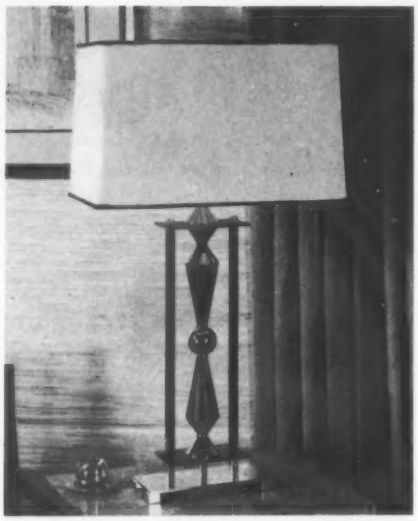

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News from Hilton

The Hilton Hotels Corporation has consolidated its design and decorating departments into one central headquarters at the Statler Hilton Studios office atop the Hotel Statler in New York. David T. Williams whose most recent installation was the handsome new Continental Hilton in Mexico City, has been elected vice president and director of the Studios and has transferred his activities to the New York headquarters. As head of the Studios, he will be closely associated with Ernest Wottitz, general manager. Mr. Williams, who attended the Chicago Academy of Fine Arts and the Institute of Design in Chicago, came to the Hilton Studios some time ago from Marshall Field & Company where he was head designer for their contract department. Mr. Wottitz who was graduated from Vienna Technical University as an architect joined the Hilton staff in 1943.

Vakassian at Semel

The upholstered furniture designs of Harry Vakassian are now available in New York at Bert Semel Associates, 911 Third Avenue.

Kneedler-Fauchere in New York

The new showroom of Karl Mann Associates, 16 East 55th Street, New York, has been appointed to represent the wallpaper line of Kneedler-Fauchere, and the complete collection is on view in their showroom.

Café Carême—Sheraton Hotel, Philadelphia
Interior Design by Mary Morrison Kennedy

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Changes of Address

Maurice Sigal, importer of antiques, has moved to 901 Third Avenue (near 54th Street), New York.

* * *

Creative Metal Products, custom metal furniture manufacturers, have moved to 68 Fleet Street, Jersey City, N. J. This firm specializes in brass, steel, aluminum and many other metals.

Manufacturers' Literature

The Stiffel Company, 525 West Superior Street, Chicago, has issued its 1957 catalog with 64 pages illustrating their line of traditional and contemporary lamps with complete specifications as to size, finish and shades.

* * *

The new Lightolier catalog, just off the press, is a handsome 96-page, full-color book showing 359 different fixtures, over 200 of which have just been introduced. Most are adaptable to commercial or residential interiors. The catalog also features sketches showing suggested areas of installation and how the firm's lighting can be used to advantage. Copies are available from Lightolier, Inc., Jersey City 5, N. J.

* * *

Kappa-Light Company, 75 Spring Street, New York, has issued a brochure illustrating its attractive collection of "Kappa-Lights" made from natural shells.

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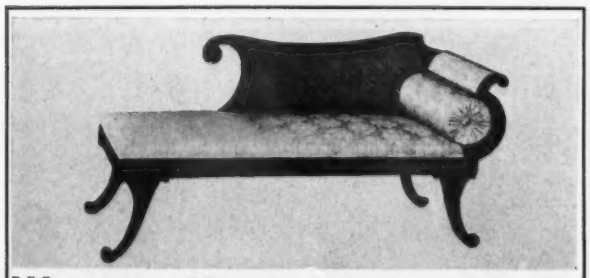

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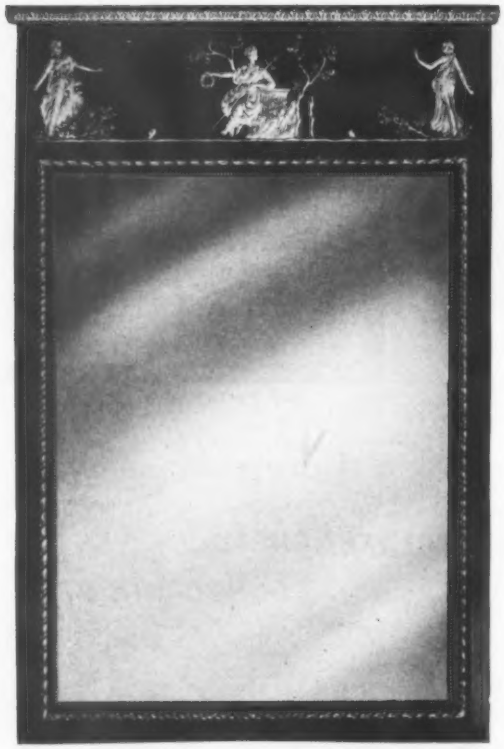

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Manufacturers' Literature

Wood & Hogan, Inc., 425 East 53rd Street (Decorators' Mart), New York, has issued a handsome 36-page catalog illustrating 108 English reproductions available from their large stock in New York. Complete description of each piece includes wood, hardware and complete dimensions. This collection is in addition to the firm's extensive selection of English antiques. Copies of the catalog will be sent by request on your letterhead.

* * *

Hugo Asbach, Inc., 160 East 55th Street, New York, has published a portfolio catalog with photographic illustrations of some of their exclusive designs in traditional furniture and accessories.

* * *

The Harvin Company, 625 Portland Street, Baltimore, Maryland, has issued a new 64-page catalog with illustrations of their extensive line of accessories ranging from andirons to door knockers, from wall sconces to soap dishes. Requests for copies should be made on your letterhead.

* * *

The various resilient flooring products manufactured by Robbins Floor Products, Inc., Tuscumbia, Alabama, are beautifully illustrated in full color in their 1957 catalog available on request.

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Holmes Centennial

This year marks the centennial anniversary for Archibald Holmes & Son, floor covering manufacturers in Philadelphia. In observance of the occasion the company's president, Lyle Holmes, presented to the Philadelphia Textile Institute a piece of ingrain carpet made by the company's first mill nearly 100 years ago. The carpet will be hung in the Institute's exhibit hall.

News from Risom

A recent newsletter from Jens Risom Design, 49 East 53rd Street, New York, indicates that the firm recently opened a new sales office in Los Angeles at 144 North Robertson Blvd. The letter also reminds interior designers that the newest Risom catalog, 84 pages of illustrations and specifications within hard covers, is still available at $3.00 each.

Sherle Wagner in California

The entire collection of boudoir, bath and closet accessories by Sherle Wagner, 123 East 57th Street, New York, is now available in California through Kneedler-Fauchere who was recently appointed West Coast representative for the firm. The Kneedler-Fauchere Los Angeles showroom is at 144 Roberton Blvd., the San Francisco showroom at 451 Jackson Square. Both showrooms are also featuring the Sherle Wagner collection of wallpapers and fabrics.

Since 1890, Biggs' Master Craftsmen have reproduced those pieces of furniture that create traditional and contemporary interiors of refined elegance

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Your local representative — see opposite page

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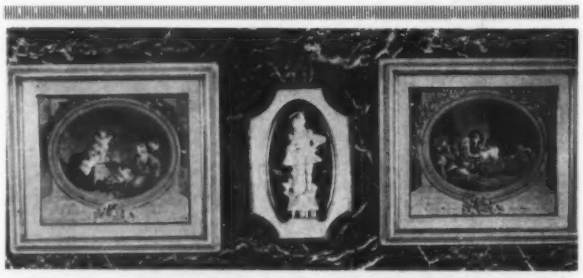

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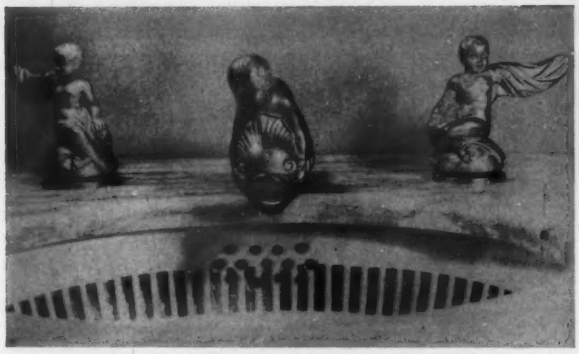

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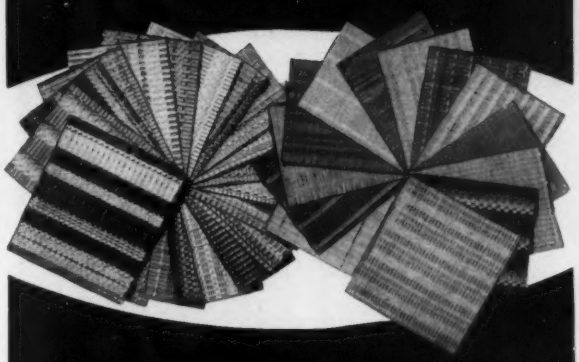

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Tropicraft in action—see opposite page

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Personalities

Knoll Associates, Inc. has announced the appointment of Charles A. Shepard as manager of its New York showrooms. Mr. Shepard, formerly the Knoll representative in New Jersey, Long Island and lower New York State, succeeds Mr. Rene Suane who is now heading the Knoll showrooms in Chicago.

* * *

Dominick R. Caridi is the new president of Benthan, Ltd., 924 3rd Avenue, New York, decorators' showroom for antique lamps and accessories. Mr. Caridi has been associated with the firm for the past ten years.

* * *

Mrs. Olivia Lord of Lord & Adams has returned from a two-year residence in Hawaii and is again working from Chappaqua Studio. In addition to being the "Lord" of Lord & Adams, Mrs. Lord is one of the group of V'Soske designers whose work is most appreciated by Stan V'Soske —and by decorators the country over.

* * *

Sharodan Furniture, Inc., 235 East 47th Street, New York, has announced the addition of Harry Friedman to their staff as part of a general expansion program.

* * *

Warren C. Fett has been appointed manager of the new New York City showroom of Oxford Limited of Chicago and Kent of Grand Rapids.

Widdicomb's New Designer

The Widdicomb Furniture Company, Grand Rapids, has announced the appointment of Orman Kimbrough as stylist, designer and coordinator. Although young in years, Mr. Kimbrough has an impressive background and considerable experience. Following graduation from the Chicago Academy of Fine Arts, he joined the decorating staff of Lord & Taylor where he became senior decorator within a year, and during the last three years of his service with the firm, he also functioned as stylist and designer in an advisory capacity to Jacques Bodart and Bodart Furniture Company of New York. Carl E. Fowler, Executive Vice President of Widdicomb, advises that Mr. Kimbrough will work closely with the firm's young design team which includes Dave Butterworth and John Wauters. Mr. Kimbrough will make his headquarters at Widdicomb's New York office.

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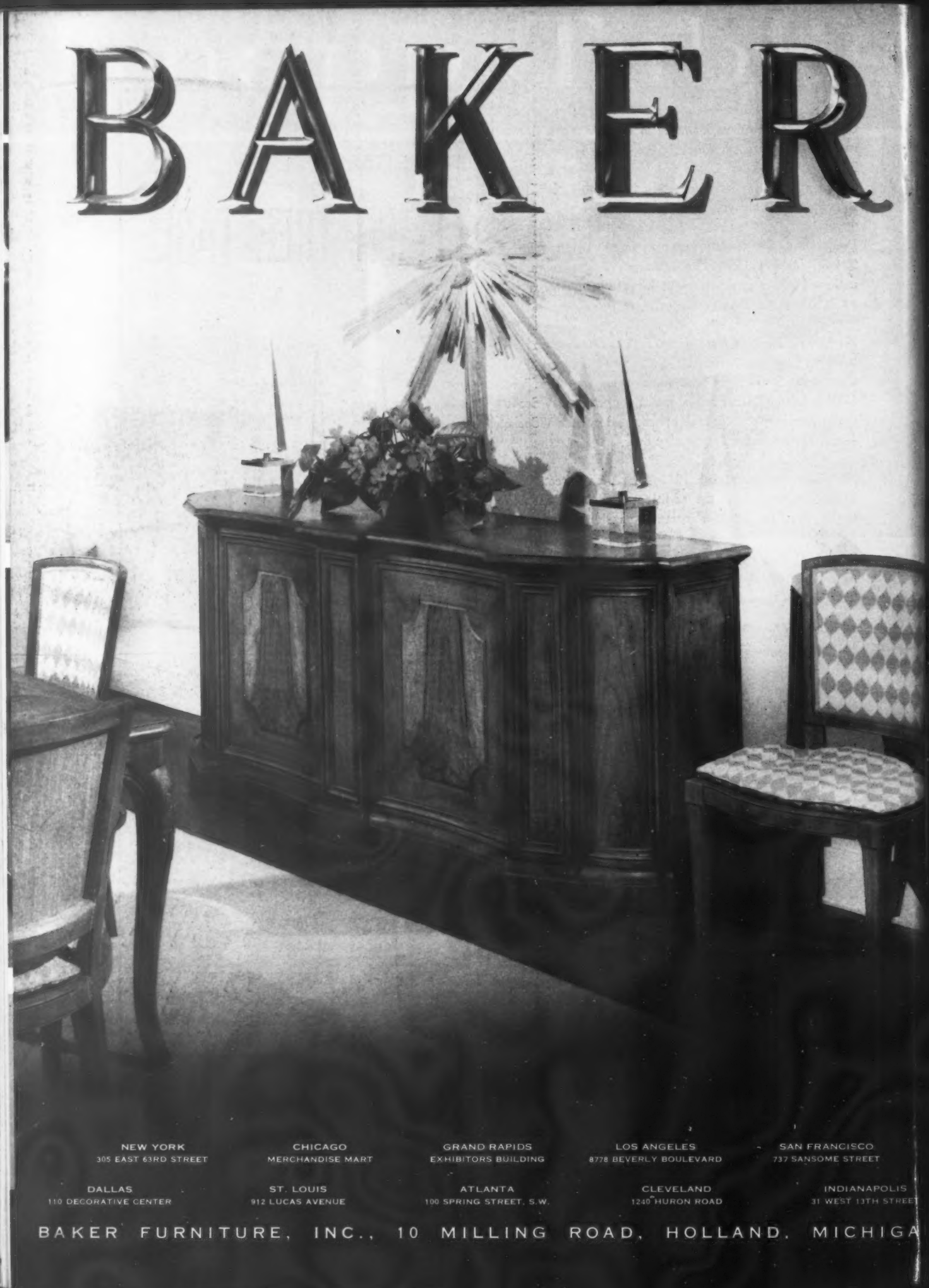
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